

The Monthly Musical Record.

DECEMBER 1, 1876.

ON THE USE AND ABUSE OF THE PEDAL:

WITH SPECIAL REFERENCE TO A BOOK ON THAT SUBJECT.

BY FR. NIECKS.

THE contributions to this burning artistic and social question have hitherto been rather of a negative than a positive nature. The misanthropes and philanthropists who denounced the atrocities daily committed by innumerable horrid male and lovely female barbarians told people that they behaved very ill; that they turned a beautiful gift of Apollo into an instrument of torture. What they did not tell them was, how people were to set about to do better; how the barbarian could be transformed into a civilised and innocuous member of society. Now and then, it is true, some fragments of thought might be discovered amongst the rubbish of invective; but they, like those antique figures without heads, arms, or legs, which are to be seen in museums, were disregarded by the many. Were it not that they keep people alive to the nuisance, and prick them on to grapple with and conquer the difficulty, nothing favourable could be said of such outbursts of outraged humanity; for the only immediate result they bring forth is "confusion worse confounded." Seeing in what a lamentable state of dire confusion the pedal-using world is weltering, how from all corners of it rise voices of bewildered souls calling out this many a day for more light, one may well wonder that so little has been done to remove the evil and supply the want. If you look for information in pianoforte methods, you are doomed to disappointment; many of them are silent on the subject of the pedal, and the rest dismiss it with a few superficial, often misleading, remarks. Even more ambitious works, such as profess to set forth a complete polity of the pianoforte—to instance one of the latest, best, and most thoroughgoing schools, I name that by Lebert and Stark—fail to satisfy one's just expectations. And yet, as Anton Rubinstein observed, in a conversation with Herr Hans Schmitt—a gentleman whom I shall presently introduce to you—"the theory of how the pedal is to be used is one of the most difficult problems of the higher pianoforte instruction; and if we have as yet not heard the best of which the pianoforte is capable, the fault lies in the pedal not having been sufficiently taken advantage of." It would be preposterous to assume that all the authors of instruction-books who have failed to do justice to this part of their subject have been ignorant of its importance. They may have thought that it was as impossible to teach in a book how to use the pedal effectively, as how to play with taste and feeling. They therefore left the matter to be dealt with by the teachers, who, in their turn—as they generally don't know themselves how to use the pedal, or if they do, do not know where and why they use it—leave on the whole the matter to the pupils and the promptings of their instinct. From the point of view of the virtuoso, the problem no doubt is a very difficult one, and one which every artist must solve for himself; but the principles which afford a sufficiently safe and sure guidance for the tyro, and at the same time form the basis of an artistic, free, and developed treatment of the pedal, are less difficult to discover than most people imagine. If only you go to the root of the matter, instead of looking at the crown and branches, the inexplicable and intricate will become

clear and simple enough. This, however, is what few people do; they prefer jogging or rushing along in the old comfortable ruts of habit, without bothering themselves much about the why and wherefore. It is my humble opinion that not one in ten persons who play the piano knows how the pedal acts on the mechanism of the instrument, and how the pressing down of the foot on the loud pedal, and the raising of it again, affect the notes played. And yet, unless this is known, and its consequences well considered, it is impossible ever to use the pedal—I will not say effectively—judiciously. Perhaps some will say, May we not apply in this case what has been said by a great man with regard to the theory of harmony: "What sounds well, is right; what sounds badly, is wrong"? Certainly, you may do so with safety if your ear and feeling are correct. But this is very seldom the case. Incompetent and negligent teaching, bad example, or our own carelessness and thoughtlessness—any of these, or all, are sure to vitiate our organs in some way and to some extent. It is wonderful what an amount and degree of disagreeableness and ugliness habit makes not only bearable but even beautiful. Nothing shows this more clearly than the way people use the pedal. How, then, can the evil be prevented or mended? Only by a rational and methodical treatment of the whole matter; that is, by a code of rules based on a thorough investigation and ripe experience. For although it is not advisable to fetter finished artists with fast rules, rules are useful to all and at all times, and in the earlier stages of art-education indispensable to all but geniuses. But if we take these rules on trust, we shall not derive much advantage from them. We must place them face to face with our habits. Although our inertness may prevent us from inquiring into the nature of a thing as long as we are left alone, it is not improbable that when confronted by a rule we may be roused into activity, and brought to exclaim, "Why?"—the alpha of all true knowledge. A work, therefore, on the subject of the pedal, which surveys and maps out the ground, and then lays down a number of rules to guide the student on his journey through the vast country of pianoforte literature, ought to be regarded as a great boon; and it is very strange that after the publication of such a work, the first of its kind, a year has elapsed without it having become known in this country. The full title of the work I refer to is—

The Pedal of the Pianoforte:
Its relation to Pianoforte Playing and Instruction,
To Composition and Acoustics.
Four Lectures held at the Vienna Conservatorium.
By Hans Schmitt.

The little book of 124 closely printed pages is dedicated by the author, who is one of the professors of pianoforte-playing at the Conservatorium of Vienna, to Anton Rubinstein. The first lecture treats of "sounding pauses," by which the author designates the continuation of notes by means of the pedal after the fingers have left the keys. In the second lecture he is chiefly occupied with acoustics, and gives us the result of his experiments at the piano. The facts which he brings forward, and the many examples by which he illustrates them, make this part of the book very interesting and instructive. Having shown in the second lecture the effect of the pedal on single notes, he turns in the third to broken chords and scales. The last lecture treats of various matters in connection with the pedal: the insufficiency of the present notation; the negligent

* Das Pedal des Claviers. Seine Beziehung zum Clavierspiel und Unterricht, zur Composition und Akustik. Vier Vorlesungen gehalten am Wiener Conservatorium der Musik von Hans Schmitt. Wien: F. Wessely.

and ignorant marking of the pedal by composers; and besides many other things contains a collection of rules, the conclusions as it were of the reasoning throughout the book. What I have mentioned as yet refers only to the loud pedal, but the author notices also the soft pedal, the *pianissimo* pedal (an invention, or rather reintroduction, of Ludwig Bösendorfer in Vienna), the *Kunstpédal* invented by Zachariä, the peculiarity of which consists in the fact that the bar in which the dampers are inserted is divided into eight partitions which can be separately raised by four pedals, and the Allotria pedals of olden times, no longer in use.

The rules laid down by the author will be very helpful to the student, and are for the most part quite unexceptionable; nevertheless, they are not the most valuable part of the book. Its chief merit lies in its suggestiveness and freshness. There is no display of second-hand knowledge and learned quotations; he pours out the fruits of his experience without affectation, without art. You may complain of want of conciseness and method, but there remains this, that to the pianoforte-player and composer it opens new vistas; and who would not prefer a wide expanse of natural scenery to an enclosed place, be it ever so neatly laid out, and its walls covered with ever so delicious fruit? Give me a suggestive book, though it be full of imperfections, and keep your perfect cribs to yourself. The contents of the latter we lay by in the store-room of our brain, and let time steal it bit by bit; that of the former we put to immediate use, and like leaven it stirs up and expands our whole being.

As the soft pedal is less important and less difficult to use than the loud one, I shall confine myself to the latter. The following remarks are no more than a few outline notes of what seem to me the most vital facts, with only here and there a bit of detail to make the whole matter clearer. Although taking advantage of Herr Schmitt's work, sometimes quoting, sometimes controverting his statements, I shall on the whole take my own course.

When we strike a key, not only is a hammer caused to impinge against the corresponding string, or rather strings, but also a damper is raised and kept in that position till the finger is taken off the key again, upon which it falls back into its old place upon the string, checks the vibration, and thus ends the sound. The upper notes of the pianoforte, however (from about the first C sharp above the stave upwards), have no dampers: the shortness and consequent rigidity of the strings soon check the vibration and make artificial appliances for that purpose less necessary. When we use the loud pedal, all the dampers are raised and kept in that position, whatever we may do with our fingers, till the foot is taken off the pedal. From this it follows that we cannot play *staccato* whilst the dampers are raised, for the notes continue to sound till either the strings cease to vibrate of themselves or we let go the pedal. The bars of No. 1, *a*, may be played with a round or with a sharp touch, but they cannot be made to sound *staccato*—i.e., detached, separated: they will always sound as at *b*.

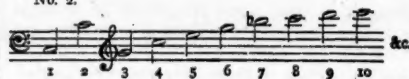


And now, what is the difference between a note struck without the pedal, and the same note with the pedal. In

the former case, only the corresponding strings of the key struck sound; in the latter case, along with these all related strings.

If a note is played, we hear what we are in the habit of regarding as a simple tone, but what in reality is a compound sound, resulting from a compound form of vibration, and consisting of a series of simple tones, called by Helmholtz partial tones. The lowest or fundamental tone, which generally is the loudest and gives the pitch to the note, is produced by the full-length vibration of the string; the higher or upper partial tones by the vibration of the string in subdivisions, in halves, thirds, fourths, &c. The series of upper partial tones is the same for all compound musical sounds, excepting those with inharmonic tones in their composition, produced by the lower order of instruments, such as drums, Glockenspiele, bells, &c., which either are not used in artistic music, or occupy only a subordinate position in it. If we take as fundamental note the unaccented C, the series of harmonic upper partial tones is as follows:—

No. 2.



The figures mark the order of the partial tones, and also their respective number of vibrations in a given time. The strings of the lower and middle octaves of the pianoforte, when struck by their hammers, produce generally six partial tones distinctly, sometimes more, sometimes less; the strength and number of the upper partial tones depending, according to Helmholtz, upon the manner of impact, the place of impact, and the thickness, rigidity, and elasticity of the string. We need not go into further details; what has been said is enough for our purpose. But, as Helmholtz says, "We must not hold it to be an illusion of the ear, or mere imagination, when, in the musical tone of a single note, we distinguish many partial tones, as I have found musicians inclined to think even when they heard these partial tones quite distinctly with their own ears. If we admitted this, we should have also to look upon the colours of the spectrum, which are separated from white light, as a mere illusion of the eye. The real outward existence of partial tones in nature can be established at any moment by a membrane, which throws up sand by sympathetic vibration." The sympathetic vibration of pianoforte strings is another proof of the real existence of partial tones. Thus, for instance, when the pedal is used, a struck string sets a-vibrating all strings above it which are of the pitch of its upper partial tones, all lower strings which have upper partial tones of the pitch of the struck string; the higher strings sounding their fundamental note, and vibrating full length; the lower ones vibrating only in sub-divisions, and sounding upper partial tones. This may be easily ascertained by trying the following illustrations. In No. 3 only the great C is struck; the other keys are pressed down silently. In No. 4 the unaccented c is struck.

No. 3.



No. 4.



division, and a better one may be easily imagined—this one, for instance:—Divide the same space of time into three periods. Let the first end with J. S. Bach; the second comprise all composers up to Clementi and Mozart and their schools, and even Beethoven (hundreds of passages in his pianoforte works warn me not to class him along with these; but unless we give to him and a few other composers a period to themselves, he must remain where he is); and the third begins with Liszt, Thalberg, and Henselt. In the music written during the first period, the pedal is inadmissible; in that of the second, its judicious use contributes much to the beauty and perfection of the performance; in that of the third, the pedal is indispensable. In the course of these periods the currents of co-ordinate melodies were displaced by masses of harmony, to which art by various means and devices tried to give a semblance of fluency—beauty of line gave way to effects of colour. If Bach is the Albrecht Dürer of the piano, and his works engravings and woodcuts, Liszt is the Giorgione, and his works glowing masses of colour.

It is an interesting fact that scales become rarer and rarer every day in the compositions of our composers. Herr Schmitt remarks that there is not to be found in Schumann's pianoforte works a single scale that runs through three octaves. Ours is a time of dots, dashes, and splashes, not of graceful continuous lines.

The presence of scales, which implies notes foreign to the underlying harmony, will be always an obstacle to the use of the pedal, unless the harmonic elements are strong enough to subdue the foreign ones. This takes place where the scales and passages with passing notes lie in the higher, weaker registers of the piano, with a strong harmonic basis in the middle or lower and more sonorous parts of the instrument; even one note forcibly struck is sometimes potent enough to master a long line of non-related notes played with a lighter touch. The ear must here decide how far the player may go; a rule cannot be given far-reaching enough to be applicable to all the incalculable possible circumstances and cases. Circumstances alter cases, but of this we shall speak by-and-by.

There is one rule which is sure to crop up whenever any hint is given about the use of the pedal, and teachers deal it out very liberally. I mean this one—that the pedal may be taken and held on as long as the same harmony continues. It is a very dangerous rule, and has done much mischief. Where a self-forgetting revelry in sound is aimed at, or an imitation of the clang of the trumpet or of the ring of the horn is intended, the pedal is used appropriately, but not so where soberer moods of mind are depicted. This is the reason why the pedal ought to be used very rarely, if at all, in Bach, and sparingly and cautiously in Mozart; the expressive, significant, and graceful lines of their compositions lose otherwise their distinctness. Even arpeggios should not always be played with the pedal. But as soon as an arpeggio passage occurs, down the foot goes by mere force of habit. It has been said with much truth, "A piece of music played with the pedal is like a drawing over which you have wiped a wet sponge."

This is so important a point in the use of the pedal, and so little understood, that it may be worth while to quote some sensible remarks regarding it from Herr Schmitt's lectures. I do so the more willingly, as it gives me an opportunity to state my objection to one of these remarks. "It is to be regretted as a great mistake," he writes, "that composers have made it a rule in all cases for the marking of the pedal, that it may be used as long as the notes may be referred to a common chord. Where,

therefore, the chord begins, they write *Ped.*; where it ends they write *—all the same whether the melody suffers by it or not. This thoughtless rule has on its conscience a great deal of bad, indistinct pianoforte-playing; every melody which moves on chord-notes is deprived of its full effect by it. If a melody is to make the deepest impression it is capable of making, it must sound just as if it were beautifully sung. If the pedal is held down during the time of several consecutive notes of the melody, the different notes sound simultaneously; thereby the impression of real singing is of course destroyed, for a singer who sings simultaneously several strong notes has not yet been born."

He then gives as an example the first two bars of Field's nocturne in A major, with the original pedal marks (those below the lines), and others proposed by himself (see illustration No. 8, *a*); the effect of the former is as shown at *b*.

No. 8.



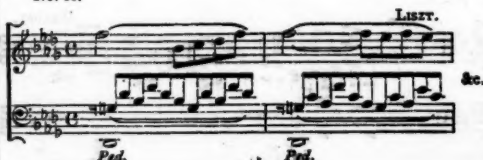
So far, so good. But is he not inconsistent when he goes on to say that—"If, therefore, a melody is to be sung on the piano, the foot must play along with the notes of the melody as often as their duration admits; with shorter notes one may at pleasure leave off the pedal, or one may keep it on, for with shorter notes the fault is less observable"? I really am unable to see what difference the shortness of the note can make, for as long as you have the foot on the pedal the sound continues, whether your finger remains a short or long time on the key. Indeed, something might be said in favour of the long note, because during its duration its sound must have become weaker. A stray short note in a cantilena is a very different thing from passing notes in scales, where note follows note in quick succession, and the new impression does not leave the ear time to realise fully the total effect. But stop at the end of a scale played with the pedal, instead of going on at once to another harmony after damping the preceding sounds, and your ear will be able to distinguish all the different notes you played from the time you took the pedal. In short, the effect is equally bad, whether you play as at No. 9, *a*, or as at *b*. The passage at *c* sounds better; to it applies what I said about scales.

No. 9.



The following quotation (No. 10) is an example of how under favourable circumstances the effect of such alien elements is not at all disturbing, they being engulfed and lost in a sea of harmonious sound:—

No. 10.



There is one way of using the pedal which is very little known, although perhaps often practised unconsciously, but which on account of its importance deserves attention. Herr Schmitt treats this part of his subject with great care. He explains first that if you wish to connect distant notes or extended chords by means of the pedal, it is necessary to take off the foot at the moment you are going to strike the next note or chord, and not before then, because if you were to put down the foot simultaneously with the finger, you would have to remove the foot before the time of the first note had expired, and as you had taken off your fingers already to prepare for the following notes, a gap would occur. But sometimes it becomes necessary, for another reason, to strike with the foot a little later than with the fingers. "One can slur with the fingers," says our author, "only when one strikes the new key whilst the preceding one is yet underway. But as long as the key is underway, the string from the nature of the pianoforte mechanism is not damped. If, therefore, one strikes the following tone with the foot and finger at the same time, the preceding tone which is not yet damped is continued by the use of the pedal. In short, if in playing *legato* notes the foot strikes at the same time as the fingers, the notes continue to sound."

Where broken chords occur, and the pedal is used in this manner, care has to be taken that the pedal is pressed down early enough to sustain the different component parts, otherwise only an incomplete chord would be left sounding.

A discussion of the *raffinements* in the art of pedalling, such as the partial use of the pedal—the foot pressing it only half-way down—the pedal shake, and of the various instances where the elementary rules may be set aside, is beyond the scope of this paper. It must, of course, be clear to every one that higher considerations, poetic purposes, may induce the artist to disregard rules which under all but exceptional circumstances are obligatory, and also that he is justified in doing so. Indistinct—nay, even unmusical—sounds may be at times just what is required, to remind us of the dull hollow roll of thunder, the roaring of the sea, the whistling of the wind, the gurgling of the streamlet, and the rustling of the leaves. And then are there not moods in which our thoughts and feelings madly clash with each other, and dreamily mingle? Even our good, broad primary rule, "What sounds well is right, what sounds badly is wrong," has its exceptions. For even the ugly may find a place in art, if it serves higher purposes and is but a means to a glorious end.

Above all, let the pianoforte-player remember that the taking of the pedal is equivalent to an addition to the volume of sound, then he will avoid the mistake of using it whenever he has a chance of doing so, irrespective of the sense of the music. The playing of some pianists reminds one of a cloak with bright, irregular patches, or of a picture with the lights and shadows in the wrong places. How a melody or any other passage is often cut into fragments, I leave to the reader, if he be still unconscious of this kind of atrocity, to find out for himself.

To show how Herr Schmitt wishes the pedal to be used, and how it is often used, I will quote an illustration from his book, which will at the same time exemplify his proposed new notation for the pedal. The pedal marks in the old style are by Moscheles, those in notes by Herr Schmitt.

No. 11.

Largo.
Ped. * Ped. * Ped. BEETHOVEN.

The pedal marks one often finds are simply indefensible and atrocious. Sometimes they are made in ignorance; sometimes they are negligently jotted down as of no consequence; sometimes they are misplaced by the engraver; but we must not, therefore, rashly conclude that pedal marks are wrong because they differ from what we consider the correct thing under the circumstances. For as there are different ways of fingering, so there are different ways of pedalling possible, and often justifiable. Much depends upon the performer's reading of the author's intentions; much, not only on his mental, but also his physical constitution; much on the kind of instrument he uses; much, lastly, on the size of the place in which the performance takes place. The differences of opinion with regard to the use of the pedal are indeed of the widest. How little men of ability agree will be seen from the following remarks:—

Wieck, the well-known teacher, and father of Madame Schumann, writes in a little book on pianoforte-playing and singing: "Chopin, this gifted, tasteful, delicately discriminating composer and virtuoso may serve you as a model in the use of the pedal . . . If you investigate and observe his careful and delicate notation in his compositions, you will be able to instruct yourselves fully about the right and beautiful use of the pedal." Now hear Rubinstein. "Rubinstein reminded me particularly," says Herr Schmitt, in his book, "that I should not forget to mention that most of the pedal marks in Chopin's works are placed wrongly." Again, Weitzmann, in his history of pianoforte-playing, says that Moscheles obtained through the frequent and methodised use of the pedal, which was despised by Hummel, and through the greater power and variety of touch, effects which were unknown to the last-named master, who had much affinity with him. But in reading Herr Schmitt's lectures we come on the following passage: "If I forgive Moscheles, whom I otherwise highly revere, the many sins in his notation of the pedal in Hallberger's edition, I do so chiefly because I have found that he does not treat his own works better." He adds, however: "But that a finished artist like Moscheles should have used the pedal as he marked it, surely cannot be maintained."

And now I'll take leave of the reader with the wish that these remarks may induce those who know German to get and read Herr Schmitt's book, some philanthropist to translate it into English, all to reconsider their use of the pedal; and if there are any among them, as I fear there are, who find themselves guilty, to go and sin no more.

"BLENDA."

A SCANDINAVIAN PRIZE OPERA.

(FROM A CORRESPONDENT.)

AN innate love of song has ever been one of the most attractive characteristics of the Scandinavian, and notably of the Swedish, people. The lonely forests and emerald pastures that border their lakes and elfs, and above all, the blue waters and smiling shores of the Mälar, which lend to Stockholm, that Venice of the North, the appearance of a precious jewel bounded by a lovely frame, have at all times inspired Scandinavian minstrels, and imparted to Swedish music a character which is peculiarly its own. The distinguished artists to whom Sweden has given birth have familiarised many of us with those national airs which derive so singular a charm from the softness, originality, and withal the winning simplicity of their music and language—the music and language of a superior and sympathetic people. Few of us have, however, had an opportunity of hearing a Scandinavian opera, for the simple reason, probably, that no Scandinavian opera has hitherto been heard out of Sweden. Indeed the taste for national opera seems to have developed in Sweden only recently, and the number of published Swedish operas does not exceed four or five. True to the well known French sympathies of the Scandinavians, the cultivation of classical French opera (Gluck, Méhul, Cherubini, &c.) takes the lead in the repertoire of Stockholm; but Italian and German opera, including several of Wagner's works, is by no means neglected. Moreover, the flexibility of the Swedish language, the melodious element in it, the predominance of open vowels, and the absence of gutturals, fit it peculiarly for effective and adequate versions of foreign works, and hence it is that the repertoire of the "Stora Theatern" of Stockholm presents a variety which can vie with the foremost of Continental stages, and certainly puts to shame the stereotype "programmes of the season" of our London impresarios. In the repertoire of this season at Stockholm, Oländer's *Blenda* occupies a conspicuous place; and so marked has been the success of this national opera, that a brief notice of it may not be deemed wholly without interest.

The frequent wars between the Danes and the Swedes, in the earlier part of Scandinavian history, abound in stirring incidents suitable for dramatic treatment, and in *Blenda*, the Scandinavian Joan of Arc, Oländer has certainly selected for his opera a heroine eminently calculated to enlist the national sympathies. She lived in the time of King Sverker, about the middle of the 12th century, thus preceding the Maid of Orleans by about 200 years, and was a native of Småland, that part of Sweden which of all others has ever been renowned, not only for the valour and patriotism, but for the musical and poetic spirit of its inhabitants. *Blenda* is the heroine of the "Smålandsk Folkssågen," or popular ballads. Every child can tell you of her martial deeds, and show you the venerable oak at Wårnlanda, which spreads its branches over the grave of the "herrliga nordiska qvinna," who led the men and women of Småland to victory, and became the terror of the Danes. It is from these ballads and from the history of that time that the libretto of Oländer's opera is derived, of which the following are the leading features:—

Sven Grate, King of Denmark, has invaded Sweden with his army, and devastated Skonen and Småland. He has sent Nills Dotta, one of his generals, to Linköping, where Sverker, King of Sweden, is holding court and deliberating with Cardinal Nicolaus Albanensis, who has just arrived from Rome. Nills Dotta demands submission to the Danish king, which Sverker indignantly

rejects. The ambassador is repeating his insulting demand when Harald, a young Småland warrior, appears on the scene with his armed followers, tells the king of the horrors of the Danish invasion, and announces the arrival of *Blenda*, at whose bidding the whole population has risen to repel Sven Grate's host. Presently *Blenda* appears in person, accompanied by the women of Småland, and makes her way to the throne. She tells the king and his court of a vision she has had; that the Holy Virgin charged her to lead her people against the Danes, and to deliver her country; that she is resolved to fulfil her divine mission, and now asks the blessing of the king and of the cardinal. The king hesitates, but the cardinal enjoins him to trust *Blenda*, in whom he recognises a divine inspiration, and invests her with sword and banner. She now charges Nills Dotta to return to the Danish camp and announce war to the knife. So far the first act. In the subsequent acts we find *Blenda* at the head of the Swedes, fighting the Danes, concealing herself in the Danish camp, defeating Sven Grate in single combat, and spreading terror among the enemy, until she is surprised in the forest and barely escapes capture. Her sword has been wrung from her, and she is powerless without the sacred weapon. Avoiding her people, despairing of her cause, she is imploring the Holy Virgin to end the misery of her poor country, which is now again at the mercy of the Danes. Her prayer is overheard by Harald and his followers; they entreat her once more to assume the leadership, and, yielding to the call, she sets out to accomplish her sacred task. She again defeats the Danes, and, having driven them from the country, is touching the highest point of her glory, when she surprises Harald and Nills Dotta in single combat, throws herself between them, and receives from her own Harold the fatal blow which he intended for Nills Dotta. Surrounded by Sverker and the people, blessing her friends and her enemies alike, *Blenda* dies; but her name still lives in the memory of her people:

"Du ädla mö—du stolta mö,
Med mannamod och dygd!
Af dig skall minnet aldrig dö
I Vårlands sköna bygd!"

The dramatic interest and the continuity of action are, on the whole, well sustained. There is something very sympathetic about the character of *Blenda*. The Scandinavian heroine does not rise to the sensational grandeur with which tradition and dramatists have surrounded the Maid of Orleans; the character of *Blenda* is more idyllic, more true to nature in its conception; and the becoming national costume is much more attractive in its simplicity, than the gaudy magnificence in which the pure and modest Joan of Arc is generally made to appear on the stage.

The opera is constructed on modern principles, and the general character of the music is that of the Meyerbeer and Verdi school, though Wagner seems also to have found favour with the composer. He shows a considerable command of melody; the music is, on the whole, simple and intelligible, and the ensembles are effective. The most characteristic features of the composition are the national airs and part-songs which Oländer has introduced. In these, Swedish composers and singers have always attested peculiar excellence, and *Blenda* fully confirms it. The solo parts were in good hands, and both the performance of *Blenda* and that of a charming comic opera by Méhul, which I heard on a subsequent evening, proved the sound training and refined taste of the artists, notably of the ladies.

I cannot close this notice without mentioning the musical event in Sweden this year—Mme. Nilsson's tour. It was her first visit to her native country after an absence of

sixteen years. I saw her at Stockholm, Göteborg, and Copenhagen, and everywhere the enthusiasm of the people was indescribable. She was serenaded, worshipped, and *filled* like a queen, and she received the ovations like a queen. At Stockholm, as at Upsala, Christiania, Göteborg, Malmö, and Copenhagen, the reception with which she met seems to have been everywhere the same, and the success of her tour was said to be without parallel in Sweden.

C. P. S.

DR. F. K. GRIEPENKERL'S METRONOMIC MARKS FOR J. S. BACH'S ORGAN WORKS.

COMPILED BY JAMES HIGGS, MUS. BAC. OXON.

THE valuable prefaces that accompanied the original issue of Bach's Organ Works, edited by Messrs. Griepenkerl and Roitzsch (1844—1852), included, amongst other highly interesting matter, suggestions by Dr. Griepenkerl as to the rate of the several compositions contained in the 2nd, 3rd, and 4th vols. of that work. These tables I have put together in the hope that they may prove acceptable to those who use the work as now issued in Peters' *cheap* edition.

Messrs. Peters would place organists and other lovers of Bach's music under an obligation, if they would in future include the *preface* of the several vols. in the cheap edition, or collect the whole of the prefaces of Bach's works together, and print them as a separate volume.

VOL. II.

No. 1	Prelude	C major	$\text{C} \text{ } \frac{1}{2} = 54$	Fugue	$\text{C} \text{ } \frac{1}{2} = 108 (a)$
" 2	"	G major	$\frac{3}{4} = 69$	"	$\text{C} \text{ } \frac{1}{2} = 76$
" 3	"	A major	$\text{C} \text{ } \frac{1}{2} = 66$	"	$\frac{3}{4} = 104$
" 4	Fantasia	G minor	$\text{C} \text{ } \frac{1}{2} = 84$	"	$\text{C} \text{ } \frac{1}{2} = 69$
" 5	Prelude	F minor	$\frac{3}{4} = 50$	"	$\text{C} \text{ } \frac{1}{2} = 112 (b)$
" 6	"	C minor	$\text{C} \text{ } \frac{1}{2} = 66$	"	$\text{C} \text{ } \frac{1}{2} = 92 (c)$
" 7	"	C major	$\frac{9}{8} = 126$	"	$\text{C} \text{ } \frac{1}{2} = 60$
" 8	"	A minor	$\text{C} \text{ } \frac{1}{2} = 60$	"	$\frac{9}{8} = 120$
" 9	"	E minor	$\frac{3}{4} = 60$	"	$\text{C} \text{ } \frac{1}{2} = 108 (d)$
" 10	"	B minor	$\frac{9}{8} = 80$	"	$\text{C} \text{ } \frac{1}{2} = 66$

VOL. III.

No. 1	Prelude	E♭ major	$\text{H} \text{ } \frac{1}{2} = 76$	Fugue (1)	$\text{C} \text{ } \frac{1}{2} = 63$
				" (2)	$\frac{9}{8} = 80$
				" (3)	$\frac{12}{8} = 56$
" 2	Toccatà	F major	$\frac{3}{8} = 76$	"	$\text{C} \text{ } \frac{1}{2} = 69$
" 3	"	D minor	$\text{C} \text{ } \frac{1}{2} = 60$	"	$\text{C} \text{ } \frac{1}{2} = 58$
" 4	Prelude	"	$\text{C} \text{ } \frac{1}{2} = 72$	"	$\text{C} \text{ } \frac{1}{2} = 80$
" 5	"	G minor	$\text{C} \text{ } \frac{1}{2} = 58$	"	$\text{C} \text{ } \frac{1}{2} = 72$
" 6	Fantasia	C minor	$\frac{9}{8} = 66$	"	$\text{C} \text{ } \frac{1}{2} = 58$
" 7	Prelude (1)	C major	$\text{C} \text{ } \frac{1}{2} = 76$	" (1)	$\text{C} \text{ } \frac{1}{2} = 80$
	" (2)	"	$\text{C} \text{ } \frac{1}{2} = 84$	" (2)	$\frac{3}{4} = 92$
" 8	Toccatà	"	$\text{C} \text{ } \frac{1}{2} = 54$	"	$\text{C} \text{ } \frac{1}{2} = 54$
	Adagio	"	$\text{C} \text{ } \frac{1}{2} = 69$	Fugue	$\frac{9}{8} = 120$
	Grave	"	$\text{C} \text{ } \frac{1}{2} = 52$	"	"
" 9	Prelude	A minor	$\text{C} \text{ } \frac{1}{2} = 66$	Fugue	$\text{C} \text{ } \frac{1}{2} = 66$
" 10	"	E minor	$\text{C} \text{ } \frac{1}{2} = 60$	"	$\text{C} \text{ } \frac{1}{2} = 72$

VOL. IV.

No. 1	Prelude	C major	$\text{C} \text{ } \frac{1}{2} = 63$	Fugue	$\text{C} \text{ } \frac{1}{2} = 66$
" 2	"	G major	$\frac{3}{2} = 60$	"	"
" 3	"	"	$\text{C} \text{ } \frac{1}{2} = 54$	Fugue	$\text{C} \text{ } \frac{1}{2} = 104$
" 3	"	Prelude	D major	$\text{C} \text{ } \frac{1}{2} = 60$	"
	"	Alla breve	$\text{C} \text{ } \frac{1}{2} = 60$	"	"
	"	Adagio	$\text{C} \text{ } \frac{1}{2} = 54$	Fugue	$\text{C} \text{ } \frac{1}{2} = 80$
" 4	Toccatà	D minor	$\text{C} \text{ } \frac{1}{2} = 72$	"	$\text{C} \text{ } \frac{1}{2} = 72$
" 5	Prelude	C minor	$\text{C} \text{ } \frac{1}{2} = 58$	"	$\text{C} \text{ } \frac{1}{2} = 63$
" 6	Fugue	"	$\text{C} \text{ } \frac{1}{2} = 80$	"	"
" 7	"	G minor	$\text{C} \text{ } \frac{1}{2} = 76$	"	"
" 8	"	B minor	$\text{C} \text{ } \frac{1}{2} = 80$	"	"
" 9	"	(/)	C minor	$\text{C} \text{ } \frac{1}{2} = 72$	"
" 10	Canzona	D minor	$\text{C} \text{ } \frac{1}{2} = 84$	"	"
	"	"	$\frac{3}{2} = 72$	"	"
" 11	Fantasia	G major	$\frac{12}{8} = 66$	"	"
	"	Grave	$\text{C} \text{ } \frac{1}{2} = 60$	"	"
	"	Lentement	$\text{C} \text{ } \frac{1}{2} = 72$	"	"
" 12	"	C minor	$\text{C} \text{ } \frac{1}{2} = 60$	"	"
" 13	Prelude	A minor	$\frac{3}{4} = 66$	"	"
" 14	Trio	D minor	$\text{C} \text{ } \frac{1}{2} = 76$	"	"

(a, b, c, d) It would be more in accordance with Griepenkerl's subsequent method (vide vols. iii. and iv.) and altogether better, to measure the Fugues marked in alla breve time by the minim, thus—(a) $\frac{1}{2} = 54$, (b) $\frac{1}{2} = 56$, (c) $\frac{1}{2} = 48$, (d) $\frac{1}{2} = 54$.

(e) The Toccatà in D minor, vol. iv. is so changeful in its movement that it does not well admit of a metronomic mark.

(f) This Fugue, Clementi, in his "Practical Harmony," attributes to C. P. E. Bach.

J. H.

A PROFESSIONAL INCUBUS.

It was eight p.m. The Professor and Harry were sitting together, awaiting the return of the latter's wife, who had gone into the country to place their little girl at school. The old gentleman had just proposed their going to the station to meet her, a course that Harry at once negatived with these words:—

"No good, my dear friend; not a bit of use; she won't be back till the nine-fifteen train, unless indeed she caught the up express, in which case she ought to be—"

"Here!" cried the Professor, as a cab rattled up to the door.

In another quarter of an hour the lady of the house was in her accustomed place, and answering her husband's inquiries about the child and the school.

"Poor old Tots!" said he, "it's the first time she has been away from us. How did you leave her, ma?"

"Well, she was a little inclined to be nervous at first, and I fully expected a small scene; but when she found that two of the girls were old friends, she brightened up considerably, and by the time my hour of departure arrived she seemed pretty well at home."

"You told her I should run down and see her soon, didn't you?"

His wife nodded as she answered, "Of course, and I even promised to accompany you."

"That's right; and so you approved of the appointments and arrangements, as I judge from your leaving the child behind you?"

"Yes; I found the principal, Mrs. L—, a very nice woman, and, in fact, I had but one thing to complain of."

"What was that?" inquired the Professor.

"What you warned me of: the difficulty with respect to masters. You remember mentioning the names of two—one for music, the other for drawing?"

"Decidedly, and I told you on no account to give way to any others that may be proposed."

"But there were no others proposed," she replied.

"Then, my dear," interposed Harry, "you got your own way."

"Not exactly."

"How, then?"

"Well, when, after a long chat on things in general school-life, I brought up the subject of music, I was met with the assurance that I had far better leave it in their hands, for, said Mrs. L—, 'We have a staff of thoroughly competent governesses, I assure you, and we never consider masters at all requisite, unless indeed for the most advanced pupils; just to finish, you know.' I smiled as she said this, and told her that however competent her governesses—whom I ascertained to be young girls belonging to the town—may be, just to teach the notes and superintend practice, I preferred my little girl being properly taught by an efficient master. She struggled hard against this; but finding I would not give way, she said very well, she would engage to let her have lessons with their attendant master."

"Who is, I presume, Mr. Y—s," I said.

"Well—a—n—o, he does not—a—teach—a—here—in fact, my dear madam, *our* master gives every satisfaction, I do assure you. Indeed, we consider him quite as good as any one in the town."

"I do not doubt your word at all," I replied, "but as I know the gentleman I have named to be a thoroughly educated musician and an experienced teacher, I should prefer him to give the lessons. I have had the opportunity of hearing several of his pupils, and one and all showed the same good style and thorough understanding of what they were doing."

"My dear madam," was the reply, "there can be no matter of doubt as to the teaching power of Mr. Y—s. The best of our amateurs either are or have been his pupils. Indeed, we always send our pupil teachers to him, that they may get what they can of his style."

"Just so," I said, "I have understood that he was the principal teacher here, and I should have thought you would only have been too glad to secure his services for your establishment."

"What did she say to that?" inquired Harry.

"Well, she advanced an argument that surprised me, as coming from one whose prospectus lays claim to the 'highest phases' of education. She said that it seemed a pity to employ so clever a musician to teach young pupils, when an *inferior person would be more than equal to the occasion.*"

"Complimentary to us, at any rate," exclaimed Harry, somewhat indignantly. "Our children are not to be considered worthy of decent tuition, although it is obtainable close at hand, and we are paying for it!"

"You pay your money," sneered the Professor, "but you don't get your choice."

"There must be something behind all this," said Harry.

"Of course!" growled the old gentleman.

"What is it?"

"Go on, dear madam, finish the interview."

Mrs. — continued. "I told her that although I did not presume my child had more than the average capability, I nevertheless wished her musical powers to be brought out to the best advantage, for I regarded music as the most comprehensive and beloved of all accomplishments; and when she continued to urge that the child would get more lessons, and longer, from the governess or inferior master, I lost my patience. I am afraid I spoke rather sharply about 'the blind leading the blind,' for she hastily rejoined, 'In that case, of course, we must fall back on Mr. Y—s; that is, if you are prepared to pay his *exorbitant terms!*' I referred to the prospectus in my hand, on which was printed, '*Music, with a master, six guineas per annum.*'"

"Ah!" she said, "but that does not mean with Mr. Y—s."

"What, then," said I, "does it mean Mr. Foolish?"

"Of course, she laughed at the joke, and would have returned again to the objections, but I stopped her by saying I should be glad to know the terms for what I required. 'Well,' said she, 'Mr. Y—s only gives one lesson a week, and his terms

are eight guineas per annum! and, really, I ought to charge you more than that, for I get nothing out of it!'"

"What an atrocious lie!" burst from the Professor. "I beg pardon, dear madam, for the word, but I really couldn't help it."

"The end of it all was," continued the lady, "that I arranged for the child to receive lessons from your friend."

"Which, as far as her improvement is concerned, you will never repent," returned the Professor; "but you are paying a ridiculous price for it."

"So I find," she returned, "for on my way to the station I called at Mr. Y—s' house, and obtained a card of his terms."

"By which you see that his charge for private lessons is only eight guineas per annum."

"Yes, the same as she charges me. And Mr. Y—s told me that his school terms are but six guineas a year."

"Out of which," rejoined the Professor, "he allows the principal a trifle over sixteen and a half per cent. as her perquisite!"

"And she is not content with that," put in Harry, energetically, "but demands two guineas more? Eh! what an imposition!"

"It is more than an ordinary imposition, when you look at it in all its bearings."

"But," said Harry, "I cannot understand why she should exhibit such reluctance to engage a man out of whose work she gets such an enormous profit."

The Professor laughed as he replied, "Because she makes a greater profit out of the others."

"Impossible!"

"Not at all. In every large middle-class school there are three classes of pupils—the juniors, those taught by the governess, and those who demand a master. The first are entire profit, because they are taught by the pupil-teachers. The second, a large profit, because the money value of the musical governess, ninety-nine times out of a hundred, is necessarily small, and for this reason: her time has been taken up in *general education* during her school-days, at the close of which she at once commences teaching, without having been able to devote the time necessary to mature her artistic ideas (if she have any) on any one branch. Hence, her lessons are of little value beyond mere correct note teaching, which is in itself very rudimentary. Indeed, governesses generally are obliged by custom to undertake so much, that it is impossible they should be thoroughly proficient in any one thing. The music for these pupils is supplied by the principal, and the amount of pieces and songs gone through during a term is incredible. True, none of them are understood, and but a few can be even scrambled through, but both pupil and (very often) parent are deceived by the number, and never take into consideration that they are given pell-mell, without regard to the child's requirements and capabilities, or if chosen at all, it is for the pretty title-page."

"We will now pass on to the more advanced class, whose parents demand a master; and here we are met with an evil, the result principally of the modern delusive spirit of regarding everything from a strictly commercial point of view. Every pupil who goes to the master is looked on by the principal as so much loss to herself. Hence, the *real improvement* of the pupil sinks in comparison with the amount of *profit to be made*, and it too often happens that a girl who has been under a (supposed) master for some time at school, finds, when she goes to a thorough master for finishing lessons, that *she is nowhere*, and that if she desires to be at all up to the mark, her musical education has still to be gone through."

"By which you mean to imply that a cheaper and inferior master has been engaged."

"If it was really a professional master who was engaged it would not so much matter. There must be differences between men's capabilities, without doubt, but a *regularly bred professional* will always lay a certain amount of proper foundation on which the more advanced master will be able to build. My dear boy, there is a wonderful difference between the *profession*, and those *who profess*; and many who are not really in any sense fit to be regarded as in the profession get a great deal of business in the provinces, at the expense of the more worthy professional

musician, because they will take any terms the school principal chooses to give."

"But that is simply an act of dishonesty!" exclaimed Mrs. —, "because when parents require a master they mean a real professional man."

"Aye!" returned the old gentleman, "and they only get a man who professes."

"Why don't they simplify the matter," said Harry, "and make their circulars express it after this fashion:—

	Per Annum.
Musical { With a Governess	£4 4 0
{ With a Man	6 6 0
{ With a Master	what they can screw out of you."

"Not bad," answered the Professor, with a grin, "for that would certainly show the commercial spirit by which they are influenced."

"But, I say," cried Harry, "why should you put it in that way? Why decry the commercial spirit, when we are a commercial nation, and owe our greatness to commerce?"

"I don't decry commerce—I glory in it—I am proud of the greatness that it has brought us to; but the spirit of honourable trading that laid the foundation of England's position was a different thing altogether from the modern trade trickery which we are so apt to vaunt as being 'clever' and 'cute.' Of course, I am well aware that there are hundreds of people who will tell you that even this is quite right; that you are justified in taking every advantage of every person you can, as long as it is not illegal; and that you should never lift your finger without being paid for it. Of such I would ask, Was that the principle on which the heroes of old acted? Were Alfred the Great, Canute, and the leading men who caused the signing of Magna Charta actuated entirely by a mercenary spirit? Did your Drakes, Frobishers, Collingwoods, and Nelsons want to be paid before they struck a blow for the honour and salvation of old England? What benefits to humanity (utterly unpaid for, and often unrecognised) do not the annals of medical science furnish? And your martyrs of the Reformation, and your seven bishops, what were they? *These are the hearts that have rendered the present state of civilisation possible—that have made 'the crooked straight, and the rough path smooth.'* These are our best exemplars, the great noble-hearted ones, who do a thing for the love of a thing, and do not graduate their work in accordance with the mere profit attached thereto. Pay, profit, there must be, and rightly should it be considered, for who can live without? But over all should ride *reciprocal justice*; and although the competition of the present day is very great and obliges us to look to the pecuniary result, I would point out this fact—that a man's moral sense must tell him there are things to which the application of this principle of *money profit only* is a degradation; and I say unhesitatingly that religion, art, and the education of the young are of this class.

"For these are things that are so interwoven, physically and aesthetically, in the nature of mankind, that the sense of their beauty and worth have been recognised even in the rudest and earliest times, and in such matters the slightest deviation from strict justice and truth should be visited with stern condemnation. Perhaps you think I am drawing too hard and fast a line by saying so much, but you must remember the vital importance of the subjects. Let me ask you if you would, in religion, be content to follow the spiritual counsels of one whom you found preaching adverse creeds to different people, according as he thought it would advance his pecuniary interest, regardless of the injuries he may inflict? Would you choose for your Master in Art one whom you knew to be constantly employed in exercises totally opposed to the very first principles of that which he professed to follow? Why, then, should you be less particular with those to whom you entrust the moral formation of your children? Your duty is not finished by merely sending them to school, and demanding that they are kept clean and have enough to eat; you must also take care that you are not unjustly cheated. Human nature is weak and, we are told, prone to evil. Directly you place too much power in the hands of any one class you inflict an injury, both on yourself and some one else, for in steps human greed, which grows and grows till honour and the golden rule of doing unto one another as you would be done by is sapped away. Education means something

more than being crammed with knowledge. It means the well-being of the future community—the rulers of the world that progresses towards the great 'to be'; and it is our duty to weed it of all that is false and mean. And if you say, 'What a storm in a tea-cup is all this about do, re, mi, fa?' I reply, Not so. Music has a very great power in education; it is a strong agent in developing firmness of purpose, sense of proper form, judgment of weight, and self-dependence; besides being a very archangel in its irresistible way of bringing out the finer feelings of love, pity, and home affections; of refining the emotional admiration produced by artistic beauty, and of deepening the holy aspirations of patriotism and faith. For music is the universal spiritual language of sound, which is the grandest and most expressive power in the universe; entering, of all things, the deepest into our secret nature, translating the (otherwise) untranslatable, satisfying the most inexplicable yearnings that dwell within the recesses of the human breast."

"I know," observed Mrs. —, "that the subject on which we are speaking is a 'vexed question,' and one where the injustice is not easily remedied; but I am surprised to find that a proficient, professionally-bred teacher, in a provincial town where there can be but a limited number, should not be eagerly sought after by the schools, at any rate the better-class ones; for I should have thought the fact of the best musician of the neighbourhood being engaged would have been a fine advertisement for them."

"There is no doubt about that," rejoined the Professor; "and it often happens that when a school is started the best professional obtainable is engaged, and his name inserted in the circulars; this seldom fails to draw a connection, and then after a time he is informed by the principal that really parents do require such cheap terms that she is compelled to part with him unless he can take less. Once she gets in the thin end of the wedge she pushes farther and farther, till he is obliged to throw it up, or teach for such low terms that he can scarcely make a living. The profession have long groaned under the burden of this 'old woman of the sea,' who is all the more terrible an incubus because she stands between the pupils' parents and the profession, and plays at shuttlecock with them both."

Said Harry, "I have always thought the fault lay with the profession, who would not teach unless they were highly paid; but I see now it is a question of the heaviest percentage."

"Just so," rejoined the Professor. "In all matters of business a percentage is the right thing; no reasonable person would object to it; but forty or fifty per cent. on a teacher's earnings is too much of it, and it falls heavier on the musician than on any other."

"Why so?"

"Because he can only take a single pupil at a time; because the strain on his energies is too great for him to teach all day continuously, and because he requires to be ever educating himself, to be able to keep pace with the progress of his art, and thus do justice to his pupils. The most successful of professional provincial teachers can only earn at most a few hundreds a year, and with the greater portion it does not always amount to hundreds. And when you take into consideration the amount of time and expenditure of money required to turn the boy into the well-informed and capable professional man, fit to associate with ladies in the drawing-room, and to be brought into close contact with the young daughters of the family; when you remember how precarious is his living; that a lengthened illness, an unfounded ill report, or a malicious innuendo, means loss of income, I think you will agree with me that the true-bred professional labourer is worthy of his hire; and I feel certain that the British public would never, knowingly and willingly, aid such an unjust custom as this professional incubus has grown to be."

"And how would you propose to remedy it?"

"A most difficult problem to solve, I grant. Were the profession placed on its proper footing it would be easier to effect, for both sides would be tolerably secure of protection; as it is, the initiative should come from the parents, who, in their own interests, should demand the master they require, and if there be any demur as to terms, write, or personally apply to

him themselves, for his school terms. The public are many and powerful; no school principal could withstand such a righteous demand as that for a competent professional teacher, and that without paying an exorbitant price."

"I dare say there is a great deal of pressure for cheap terms put on the school principals at times," observed Harry; "they have not altogether a bed of roses, for I suspect they often make bad debts."

"My dear boy, I am not advancing anything personally against the principals, except in so far as they represent an injurious custom. But twenty wrongs won't make a right, and whatever grievance they may suffer from, it is no valid excuse for a custom that is a double dishonesty, a kind of black mail levied on both the poor professional and the pupils' parents."

VEC.

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Correspondence.

THE PHILHARMONIC SOCIETY.

To the Editor of THE MONTHLY MUSICAL RECORD.

SIR,—At the general meeting of the Philharmonic Society last Monday, attention was drawn to the following paragraph, which appeared in the August number of your paper.

"Though the Directors may fairly be congratulated on its musical results, we regret to hear that financially it has been a failure, a deficit of at least £1,000 being in prospect."

As this latter statement is incorrect, I am desired to request you to be kind enough to contradict it in your next issue.—I remain, Sir, your obedient servant,

STANLEY LUCAS, Secretary.

84, New Bond Street.

Nov. 23rd, 1876.

ERNST LUBECK.

To the Editor of THE MONTHLY MUSICAL RECORD.

SIR,—In your October number, Ernst Lubeck is mentioned as an "accomplished Belgian pianist." He was born at the Hague, and was the son of the distinguished royal Dutch kapellmeister, Ch. H. Lubeck, who was also Director of the Conservatoire in that town. As pupil and intimate friend of the late E. Lubeck, I know that he always spoke of himself as a Dutchman, and was indeed proud of his birth and country. He was also pianist to the King of Holland.

I venture, therefore, to send you these few lines, hoping you may find room to rectify the statement that he was Belgian.—I am, Sir, yours obediently,

J. S. SHEDLOCK.

67, Warwick Gardens, Kensington.

Nov. 14th, 1876.

HAYDN'S GRANDCHILDREN.

To the Editor of THE MONTHLY MUSICAL RECORD.

SIR,—We feel sure that all admirers of the great master, Franz Joseph Haydn, will be sorry to hear that two of his grandchildren, known as the sisters Polcelli, are living at Buda-Pest in the greatest destitution.

A committee, which has been formed there to raise the moderate sum required to keep them from actual want for the rest of their days, has requested us to make its wishes known in England, as it believes that many will gladly contribute towards so desirable an object, if only made aware of the sad circumstances. Trusting, Sir, that you will kindly make them known through the medium of your valuable publication, we are, Sir, yours faithfully,

London, November, 1876.

ALEX. S. BEAUMONT.

H. REINHOLD.

Contributions will be thankfully received by Le Conseiller aulique Chevalier Charles de Scherzer, Esq., Directeur des affaires commerciales à l'Ambassade d'Autriche-Hongrie; the Austro-Hungarian Consul-General, 29, St. Swithin's Lane, E.C.; Arthur Hopkinson, Esq., 3, Regent Street, W.; Oscar von Ernsthause, Esq. (Messrs. Ernsthause & Oesterley), 21, Mincing Lane, E.C.; Messrs. Augener & Co., 86, Newgate Street, E.C.; and Foubert's Place, W.; Captain Alex. S. Beaumont, 57, Inverness Terrace, W.; H. Reinhold, Esq. (Austro-Hungarian Consul of Calcutta), 90, Adelaide Road, N.W.; Mr. A. Siegle, foreign bookseller, 110, Leadenhall Street, E.C.; and in Liverpool by the Chevalier Ferdinand Krapf-Liverhoff, Austro-Hungarian Consul-General.

Foreign Correspondence.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, November, 1876.

THE third Gewandhaus concert commenced with Schumann's *Genovefa*, the performance of which, as well as of Beethoven's "Eroica" symphony, was one of the finest we ever listened to. The solos were also equally good. On this occasion, too, we made the acquaintance of Herr Pablo Sarasate, who proved that the reputation as a great violin-virtuoso, which he has many years enjoyed, is well merited. He combines purity and mellowness of tone with infallible technique, so that the public and the press were charmed. We speak with pleasure of Mr. Pablo Sarasate's success, and only wish we could have heard him interpret better music. He selected four movements from a "Symphony Espagnole," for violin, by Edward Lalo, as his first performance, and Saint-Saëns's violin-concerto as the second. The latter work we liked but little, and the first not at all. Between these violin-pieces, Herr Paul Bulss (from the Dresden Court-opera) pleased very much by his rendering of the aria, "An jenem Tag," from Marschner's Opera, *Hans Heiling*, and in three songs by Löwe, Reinecke, and Franz. At the time of his appearance last year at the Gewandhaus we spoke of the excellent qualities of his fine baritone voice, and to-day we are glad to endorse all the praise we then bestowed. Paul Bulss belongs to that limited class of singers who use their talents in a noble manner for the furtherance and glorification of art.

The fourth Gewandhaus concert opened with Weber's electric *Euryanthe* overture. This was followed by "Glöcklein im Thale," from *Euryanthe*, sung by Madame Koelle-Murjahn, from Karlsruhe, whose voice, neither strong nor extensive, is yet a very agreeable soprano, equal in all its registers. She also sang capably, "Der arme Peter," by Schumann, "Wiederschein," by Schubert, and a very pleasing song, "Prinzessin," by F. Hinrichs, Professor at the Halle University. Between these vocal performances, Herr Julius Klengel, of the Gewandhaus orchestra, performed the first and very difficult violoncello concerto (in B minor) by Davidoff, and earned general and well-merited applause. This young artist possesses excellent technique and a powerful tone, and plays with great feeling. Much as we liked the first part of this concert, we cannot speak with the same approval of the second. We heard here for the first time Raff's last (7th) symphony, "In den Alpen." We cannot conceive how this work could have got into the Gewandhaus repertoire, for not one of its four movements appears to us worthy of this distinction. We sincerely regret that we cannot speak favourably of a work by an eminent musician, whom we much esteem. It was totally unsuccessful, and coldly received by both critics and audience.

The fifth Gewandhaus concert opened with Haydn's ever fresh and charming "Oxford" symphony. Madame Koelle-Murjahn next sang the aria of Rosine, "Frag ich mein beklommen Herz," from Rossini's *Barbiere*, which was followed, strangely enough, by the concerto for trombone by David, excellently given by the newly-appointed member of our orchestra, Herr Robert Müller. The second part of the concert was filled up with the music to Beethoven's *Egmont*, in which Madame Murjahn sang Cläerchen's songs very finely.

The sixth concert produced Max Bruch's greatest choral work, *Odysseus*. We use "greatest," however, only with reference to the size of the work. Bruch's *Frithjof*, and even some of his smaller choral works, we think much superior, and of more artistic importance than *Odysseus*. We certainly do not undervalue his excellent talent, and our readers will remember the approbation we have often expressed, not only of *Frithjof*, but of the violin-concerto, and other of his works. We can speak highly of the *Odysseus* under certain conditions. We certainly respect Bruch's endeavours, but believe that, in this instance, he has been too ambitious, and the high aim he set himself he has been unable to attain. The chief fault seems to us to be the want of melodic invention. In the choral movements, where the composer can easily cover this deficiency, it is, of course, less pro-

minent, but in the solos and the lyric parts of Penelope, this want is greatly felt. Here we look for well-sustained melodies of his own invention; and all other means, let them be ever so clever, cannot replace the first condition of all, and more especially of lyric music, of which it forms the vital part. For this reason, the tone-pictures of "Odysseus in der Unterwelt" and "Der Seesturm" are the most telling of the whole work, for here Bruch is really in his element. It must also be understood that the construction of *Odysseus* is correct, and in many respects masterly. The execution by chorus and orchestra was exemplary. At the last moment, Herr Carl Hill became suddenly indisposed, and was replaced by Herr Otto Schelper, from our theatre. This gentleman sang the difficult and fatiguing part of *Odysseus* very creditably, and without any rehearsal. The soprano parts were excellently sung by Madame Marie Lissmann Gutzschbach. The alto, Fräulein Gabriele Spindler, from Dresden, was less satisfactory in the rôle of Penelope, which is by no means a taking part.

Of chamber-music *soirées*, we have to mention the third evening of the "Florentiner Quartett," and the first Chamber-music *soirée* at the Gewandhaus. Mr. Becker's party produced Brahms's A minor quartett (Op. 51), of which only the slow movement was very pleasing. Besides this, Schumann's fine piano-quintett, the effect of which was not particularly enhanced by the co-operation of Herr Theodor Kirchner at the piano, and Beethoven's E-flat-major quartett (Op. 74).

Our local-quartet, comprising Herren Roentgen, Haubold, Thümer and Schroeder, rendered Mendelssohn's E-flat-major quartett (Op. 44) in an excellent manner, and the charming Scherzo was rapturously encored. The performance of Mozart's string-quintett (C major), in which Herr Bolland took the second viola, was equally successful. The evening ended with Brahms's A major quartett for piano and string instruments (Op. 26). In spite of the excellent rendering, in which Herr Capellmeister Reinecke shone conspicuously, the work was coolly received, and we ourselves must confess that the music afforded us but little pleasure. Undoubtedly, the music must be called good, but it seemed to us laboured, and not the spontaneous creation of an artist. The finale seemed certainly the best part of it.

The Leipzig Vocal Academy intends producing a larger work than it has for many years brought forward. The choice has fallen on Haydn's *Creation*.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, November 12th, 1876.

AT the first concert of the Gesellschaft der Musikfreunde, the chorus (Sängerein) began with a well-chosen madrigal *a capella* by Leo Hasler ("Nun fanget an ein gutes Liedlein zu singen"), followed by the soft chorus, "Verleih uns Frieden," by Mendelssohn, the "Schnitterchor," from Liszt's *Prometheus*, and Mendelssohn's *Abschied* ("O Thüher weit"). The latter, though often heard, took again all hearts by storm, and was encored. Herr Rafael Joseffy performed Chopin's E minor Concerto with the same excellence of touch, fine feeling, and clearness, as he did last year at a Philharmonic concert. The performance of Beethoven's symphony in C minor, which closed the concert in a glorious way, showed again Herbeck's energy and artistic taste in conducting. The applause was frantic, and was another proof of the immense impression of the gigantic works of the never-reached hero. The first extra concert of the said society will take place on the 15th, when Haydn's *Creation* will be performed for the first time in the new great concert-room, the solos to be sung by Herr Vogel, an excellent oratorio-singer from the Hoftheater in Munich, by Frau Wilt, and Herr Rokitansky, both from our Hofoper. Haydn's work, so often performed in the Tonkünstler-Societät, but, strange to say, seldom in an adequate manner, it is hoped will make a sensation, as Herbeck, the conductor, is ambitious to secure a first-rate execution.

At the first concert of the Philharmonic Society the orchestra maintained its old fame by performing Beethoven's symphony in B flat, and Weber's *Euryanthe* overture; Bach's chaconne in D minor, arranged for orchestra with ingenious dexterity, was

well received. A somewhat strange choice in such a concert was the well-known minuetto of one of Boccherini's quintetts, played by all the stringed instruments. Certainly it was extremely finely executed, and even redemanded, but its choice, nevertheless, seemed out of place.

The Florentine Quartett, with Jean Becker at the head, has given two concerts. On the first evening the programme was as follows:—Beethoven Op. 131, Verdi's new quartett, Haydn Op. 76, No. 5. It was hazardous to place a novice in quartett writing in such company, and it is enough to say that the new quartett was heard with interest. In any case it has one great recommendation: every movement has a decided character of its own, and is of a firm consistency; the andantino is by far the finest; the presto piquant, spirited, and full of life. On the whole, it cannot but win our esteem to see a man like Verdi turn his attention to so noble a path as that of chamber music; yet, we prefer the *maestro* in opera. The quartett was well received, and the presto encored. The second evening we heard Mozart's quartett in D major (Köchel 575), a new quartett by Rauchenegger, and Schumann's in A minor, Op. 41, No. 1. The execution of the three quartetts was, indeed, excellent; the new quartett was warmly applauded, and merits a nearer acquaintance. The Hellmesberger quartett party also commence their operations during the present week. The programme of the six evenings promises the octett by Schubert, Beethoven Op. 74 and 132, a new piano-quintett by H. Grädener, a quartett and a piano-trio, both new, by Brahms (the trio played by himself). On October 21st, the anniversary of the day when, twenty-five years ago, Hellmesberger first entered our conservatoire as director and first violin-professor, he was honoured in the most esteemed and cordial way by the conservatoire itself, by all the corporations of art in Vienna, and by many from abroad, as also by the magistracy, who presented him with the highest distinction—the great golden Salvator medal.

The Spanish violin-virtuoso, Pablo de Sarasate, is in Vienna; he performed on the 1st "Künstlerabend," and excited sensation by his wonderful playing. He has announced his first concert for next Friday.

The Hofoper has performed another opera which had been neglected for years, *Die weiße Dame* (la Dame blanche). It was twice performed in the year 1871, and found again a very sympathetic audience. The opera was well interpreted by Herr Scaria (Gaveston), Frau Kupfer (Anna), Herr Müller (Georges Brown), Herr Schmitt and Fräulein Tagliana (Dikson and his wife), Fräulein Tremel (Mayreth), Herr Lay (Mac-Irton). There was also an appendix, a dance-divertissement, entitled *Rococo* (the dresses being those of the Rococo time). The choice of music was somewhat bold—firstly, Weber's "Invitation à la Valse" (instrumented by Berlioz); secondly, a gavotte, composed (as tradition says) by King Louis XV.; thirdly, Liszt's "Grand Galop Chromatique," instrumented by F. Doppler, the famous flautist and music-director of the ballet. The novelty pleased, and will probably lead to similar sweet-cakes. The gavotte (known by all the barrel-organs) best suited the said dress, whereas the gallop looked like an extravagant joke; Weber's music urged on some pleasing moments. Verdi's *Requiem* has once been performed, on a convenient day, viz., Allerseelemtag (November 2nd), the solos sung by Frau Wilt, Fräulein Tremel, Herren Walter and Rokitansky.

The Komische Oper, steering between Liedspiel, Posse, Volksschauspiel, and opera, seems again to go slowly but decidedly to its ruin. There is now a guest, the famous tenor Herr Franz Nachbaur, from the Hofoper in Munich, to stop as "star" the calamity. He performed Chapelon, Georges Brown, and Maurico, but the opinions upon him are very different. In any case it can be said that since he performed here in the Hofoper (1866), he has not improved in voice, in execution, or in action. Of his partners, only Fräulein Vogel and Frau Charles-Hirsch are worth mentioning; of the rest it is better to take no notice. The two greatest stages in the suburbs have each a novelty performed every day. The Carltheater (Leopoldstadt) produces *Grajiella*, an operetta in three acts, the music by Lecocq, the richly-gifted Fräulein Gallmeyer acting as Lucretia; the Theater an der Wien (Vorstadt Wieden) operates with *Der Sackadel*, comic opera in three acts, the music by Richard Genée.

Operas represented in the Hofoper from October 12th to November 12th have been *Liebestrank*, *Hamlet* (twice), *Hugenholtz*, *Carmen*, *Goldene Krenn* (three times), *Tannhäuser*, *Zauberflöte*, *Favoritin*, *Jüdin*, *Norma*, *Weisse Dame* (twice), *Robert der Teufel*, *Königin von Saba*, *Profet*, *Wilhelm Tell*, *Rienzi*, *Faust*.

Reviews.

Four Concert Fantasias for the Organ. By W. T. BEST.
No. 1.—*Paraphrase on Rossini's Preghiera*, "Gusto Ciel."
2.—*Fantasia on a Welsh March*. 3.—*Fantasia on an Air by Rode*. 4.—*Marcia Eroica and Finale*. London: Augener & Co.

THE remarkable advance made in the construction of the organ of late years in England and France, and the presence of exceptionally large instruments in the municipal buildings of the chief towns in the kingdom, as well as in the private concert-rooms of wealthy amateurs, naturally suggests an inquiry as to music of a modern cast which will appropriately display the varied resources now placed at the command of a good organist.

It must be remembered that the instrument is no longer bound by the familiar prescription of the "loud" and "soft" stops (all devoid of expression) met with in the music of Rinck, Hesse, and the older German composers. The power of *crescendo*, *diminuendo*, and instantaneous "accent" has latterly been grafted upon every department of an organ; an immense stride since the old days, when the instrument was but a cold and passionless aggregation of pipes, great and small, though maintaining a unique grandeur of its own among the family of musical instruments.

That Bach himself was aware of a more varied development of its powers than the church service permitted, is made apparent by the superscription *concertato*, found in many manuscripts. Nay, more; we may affirm that he actually set the fashion of making "arrangements," and diverted the music of his day from its own proper sphere. Witness the once famous violin concertos of the Italian virtuoso Vivaldi, four of whose works appear as organ concertos, "accommodated" to the latter instrument by Bach himself!*

A glance at the music composed for an organ, independently of its use in a church, may be interesting at the present moment.

Handel's sets of concertos (in the musical shorthand of his time—a mere treble and bass, with a few figures above the latter) are unfortunately *refacimenti* of his early works for stringed instruments. Of the first well-known set, only two are *bona fide* organ works; the second set is made from the so-called grand concertos; and the third, though more original, is vastly inferior, being mostly sketched out for the extempore additions of the player.

Mozart's two great fantasias, in the style of Handel and Bach, both in the key of F minor, have each slow movements in the versatile composer's best symphonic style.

Mendelssohn's six sonatas are familiar to every one; and we may complete the list of concert organ music by the names of more modern composers—as L. Thiele, whose few pieces are preternaturally difficult; Van Eyken, F. Lux, N. von Gade, Rheinberger, Merkel, and Fink. The English school is worthily represented by Smart, Adams, Best, Wesley, Hatton, and E. Prout. The French, by Lefébure Wély, Batiste, Widor, Guilmant, and Saint-Saëns.

Although huge organs are being placed in many English cathedrals and churches (to accompany small bodies of singers), such is the Puritanical impress on every department of the Protestant service-music, that organs are mainly regarded as chord-producing instruments, of no higher purpose than to keep up the pitch of the choir when singing the dull music of the various offices. Bach and the great organ composers are never heard except when the worshippers are actually leaving or entering the building. In France and Germany the organ is held in high esteem, and is assigned an artistic significance during the service, totally unknown in this country.

We will now consider Mr. Best's recent contributions to the somewhat scanty stock of concert music for the instrument.

Those organists who can remember the organ concerts of the late Thomas Adams, will not have forgotten the airs with variations which formed so striking a portion of them. One or two of these pieces are still extant. For the information of those whose memories do not carry them so far back, we may say that it was the custom of Adams to take a melody, generally a well-known, popular tune, and to dress it in the most vivid harmony, with all kinds of the most brilliant passages, and then to conclude with a fugue upon some portion of it. It would not be easy to devise a better plan of showing off an organ, and the old organist's enthusiastic admirers always looked forward to what they called his "glorification of an air" as the treat of the evening. Now, what Adams did in most cases extemporaneously, Mr. Best has endeavoured to do upon paper, and, we think, with conspicuous success. The organ is no longer an instrument exclusively played as an adjunct to church service, and when played in the concert-room, the tune-loving Briton (like people of other nationalities) likes to hear something he is familiar with.

No doubt some people still think that the music of the organ should be all fugue, or at least quote Dryden's line—

"The sacred organ's praise"—

against everything like familiar music upon it; but it may well be replied that sacred music is out of its place in a concert-room, and that even "a man's best work is always sacred, even if found in a comic opera."

In the pieces before us, Mr. Best has told us many valuable things in organ-playing; things not easily learnt elsewhere. The prayer from Rossini's *Maometto Secondo* may be looked upon as a study of playing in the manner of the orchestral slow movement; the air is given to each hand alternately, and is accompanied by melodic figures assigned to the viola and flute stops, in, of course, different parts of the scale. The *coda* (a happy thought), in the major key, gives employment to those registers of expressive tone now to be met with in instruments of a high class. The fantasia on a Welsh air is our old friend "The March of the Men of Harlech," which may be said to be a model of what a spirited national tune ought to be. This lengthy and elaborate piece excited much attention when played by the composer during the congress of the principal European organists at the Royal Albert Hall, in 1871; and forms a study of the most brilliant kind of organ-playing.

After an interesting and highly wrought introduction, commenced by the pedal alone, the theme is followed by a very rapid variation in an attendant key, each division of which is immediately repeated in echo.

The prolonged dominant pedal-point—with a superstructure of varying design till the entire force of the instrument is attained—is a noticeable feature; while the vigorous coda contains bravura passages of a novel kind, in *arpeggio*-form, in which each hand takes part while the principal melody is still being maintained. Many well-devised effects in the pedal, as well as striking harmonic changes, are to be remarked throughout this fantasia, which must be considered its composer's *cheval de bataille*.

Rode's well-known air is a study of elaborate variation, and in the matter of difficulty takes its place midway between the two first-named pieces. The *Marcia Eroica* and *Finale* are Mr. Best's own, and they show more in the way of new and unexpected effect, perhaps, than all the other pieces. Although designed for the concert-room, these last may well be played in the church service. The march is a well-planned composition in E minor, commencing with the soft tones of the organ, having an episode in the major key, in which the *fortissimo* is preceded by a *fanfare* of trumpets, with very characteristic effect.

There can be no objection to the use of this piece apart from the *Finale*, which is not in any way connected with it. The *Finale* is not unlike the last movement in Mendelssohn's first organ sonata in character; it is not very easy, but is certainly effective, and the introduction of the Plain Gregorian Chant, on the full strength of the instrument, is most unexpected.

Of course, all these pieces are laid out for an organ having

* See 8th Vol. of the Organ Compositions.

every variety of tone-colour and mechanical appliance; indeed, for their rendering, the largest kind of instrument is requisite; but a little study will fit them to organs of much smaller calibre; and, so adapted, they will form an excellent text-book of style, for they are laid out and phrased as few besides Mr. Best can do such things, and the very elasticity of the subject-matter has materially aided the end in view. The music is engraved upon unusually large plates, and deserves a word of special commendation for its clearness, and for the excellent manner in which it is printed.

Life of Mendelssohn. Edited and translated from the German of W. A. LAMPADIUS by WILLIAM LEONHARD GAGE. London: W. Reeves.

MENDELSSOHN died Nov. 4, 1847. W. A. Lampadius, his personal friend and enthusiastic admirer, was among the first, if not the very first, to publish in the course of the following year, as *ein Denkmal für seine Freunde* ("a memorial for his friends"), the biography, of which a translation, first put forth some twelve years ago in America, has now found its way to England. Though evidently the work of an enthusiast and of a man of culture, this book of Lampadius', for a long time the only one open to the curious as a reliable authority respecting Mendelssohn's artistic career, tells us too much of Mendelssohn the musician, too little of Mendelssohn the man, for it to be regarded as an entertaining book for the general reader. In comparison to its bulk, too large a portion of it is taken up with the dry detail of concert-programmes drawn up by Mendelssohn, or with which he was closely connected, either as conductor or executant, and is too much restricted to portraying his career at Leipzig, notwithstanding that this was the best part of his life. This biography of Lampadius's has been made the basis of most of the shorter sketches which have since appeared of Mendelssohn's life—notably of one which appeared in the *Musical World* in 1854, but without acknowledgment of its source. The editor of the present version, which professes to be a literal translation from the German, has considerably enhanced its value by supplementing it with sketches by Sir Julius Benedict, Henry F. Chorley, Ludwig Rellstab, Bayard Taylor, R. S. Willis, J. S. Dwight, and Moscheles, and with notes by C. L. Gruneisen. Much as has here been done to set forth Mendelssohn's life with completeness, one cannot but regret that later sources, such as those supplied by Emile Devrient and Ferdinand Hiller, should not have been drawn upon. It seems, therefore, to point to the inexpediency of reprinting American books of ten or a dozen years ago for the English market without re-modelling them. That it contains much which will be found serviceable to Mendelssohn's future biographers, may be safely averred; that it contains all that one would like to know, can by no means be said. A complete biography of Mendelssohn has still to be written. It may, therefore, not be impertinent to ask what has become of the long-promised "life" which Mendelssohn's son was said to be on the eve of publishing about the time that the *Reformation* symphony was first heard in England, in 1867?

"Danse Macabre." *Poème Symphonique*. Op. 40. And *Quatuor, pour Piano, Violon, Alto, et Violoncelle*. Op. 41. Par CAMILLE SAINT-SAËNS. Paris: Durand, Schœnewerk, & Cie.

It would be difficult to imagine the possibility of two works which have proceeded from the same pen being more different in character than the two before us, and the more so because, baring consecutive "opus" numbers, it may be taken for granted that they were written at or about the same period of their author's career as a composer. In the highest degree they serve to display the versatility of their composer—at least, so far as they illustrate two sides of his character—viz., the humorous and grotesque, and the serious and profound. In one particular, at least, they agree; for, from a technical point of view, each by its artistry unmistakably betokens the high musicianly attainments of its author—the one by the skill displayed in the treatment of an orchestra of unusual dimensions, and the other by its formal construction and the variety of effect gained from a com-

paratively small number of instruments. Both, however, it must be said, are more remarkable for cleverness of treatment than for the originality of the matter treated.

The "Danse Macabre" (Dance of Death), though dignified with the title of a *poème symphonique*, as being illustrative of some absurd lines by Henri Gazalis, amounts to little more than a waltz-measure, somewhat extended in form. In addition to the usual complement of instruments found in modern orchestras of the fullest extent, the score contains a harp, a solo violin, the fourth string of which is depressed a semi-tone, and a xilophone, an instrument composed of sticks and straw, upon which, it will be remembered, a certain Master Bonnay used to discourse sweet (?) music to the delight of promenaders at the late Alfred Mellon's concerts. The introduction of this instrument into an orchestral score, if not unprecedented, is, to say the least, so unusual that M. Saint-Saëns has felt constrained to append a note stating where it may be purchased. It is sparingly employed, and generally appears in unison with the clarinets, evidently with a view to giving point to the upper wind band in *staccato* passages, which are probably intended to be suggestive of the rattling of the skeletons' bones as they dance. This spectral dance is ushered in by the clock striking "the witching hour of midnight," which is musically represented, *à la* Berlioz, by means of a harp (*forte*), reinforced by the sustained tones of a single horn (*pianissimo*). The two principal themes of the waltz, which in a high degree are wild and vigorous, are many times repeated, but always with so varied a treatment as to make the score a very interesting one to students of orchestration. Readers of our Foreign Correspondence columns will probably have noticed that our correspondent in Vienna has more than once of late testified to the ready acceptance the "Danse Macabre" has met with there, though without expressing himself very warmly in its favour. More than once it has recently been heard here at the Promenade Concerts at Covent Garden, conducted by Sig. Ardit, but with what result we are not in a position to state.

M. Saint-Saëns's pianoforte quartett—which, it will be remembered, was introduced by Professor Ella at the concluding *matinée* of the Musical Union of last season—is, as we have said, a very different matter. Here we meet with M. Saint-Saëns in his soberest and most serious humour. Here he displays his knowledge as a well-read disciple of the classical school, as a master of form, and as a contrapuntist of the highest attainments. But among much that is really beautiful we come upon so much more that is scholastically dry and artificial that, however much we may admire it for its clever construction and ample development, and as evidence of its author's talents, learning, industry, and earnestness, we cannot think it likely to take a very lasting place in the repertory of concerted chamber-music.

Para ten skien (Παρά τὴν σκῆν). Duet for Soprano and Contralto. By CHARLES K. SALAMAN. London: Novello, Ewer, & Co.

THOSE who have heard Mr. Salaman's settings of Horace's odes, "Ad Chloen" and "Donec gratus," well sung with a pure Italian pronunciation, must have readily recognised the fitness of the Latin tongue for alliance with music. That the Greek language, in which full-sounding and open tones predominate, is even better suited for such a purpose, appears from the setting which we have before us of Anacreon's Ode XXII., as a duet for soprano and contralto, with pianoforte accompaniment. By their irregularity of metre Anacreon's lines seem to carry their own melody, and to be suggestive of a tune totally free from the square-cut form of ordinary English ballads. Simple and unpretentious as is Mr. Salaman's setting of these charming lines, its refined grace and tunefulness, the grateful lay of the vocal parts, and the artistic flow of the accompaniment will readily commend it to many. Greek scholars will, perhaps, be horrified at finding the Greek text reproduced under the music in Roman characters, as well as at the disregard for accentuation shown by the printer. Others, however, will be grateful for the English version supplied by Mr. Malcolm Charles Salaman.

Oakwood Songsters, La Blondine, and A Song of Dawn, by
JOSEF LOW. Augener & Co.

THERE is more than average merit displayed in this selection of pianoforte pieces. We may especially mention the first and last-named of these as being not only agreeable music, but also excellently suited to the requirements of teachers and pupils who desire occasional relief from more serious work.

Spring, Characteristic Sketch for the Pianoforte, by CHARLES EDWARD STEPHENS (Hallifax & Co.), is a charming little movement, written with easy fluency of style and with a freedom from affectation which, in these days, is quite refreshing.

Favourite Pieces for two Pianofortes, eight hands. Nos. 1 to 6.
London: Augener & Co.

A SERIES of arrangements for two pianos, eight hands, of light and popular music, will be welcomed by those teachers who have Christmas "breaking-up" concerts in view. Roeckel's "Air du Dauphin," Scotson Clark's "Marche Indienne," Maurice Lee's "Gavotte de Louis Quinze," and Dorn's "Marche Impériale," are now put forth in the above-mentioned shape. The arrangements are mostly by Friedrich Hermann, and are very effectively done.

Il Trovatore; Le Bivouac; Mosè in Egitto; Airs Ecosais. Par
SYDNEY SMITH. Ashdown & Parry.

THESE pieces are inscribed as Op. 129, Op. 138, Op. 140, and Op. 146 respectively, and are, therefore, probably among the author's latest contributions to light pianoforte literature. As such, they will doubtless find favour; but Mr. Smith should not forget that one cause of his success hitherto is to be found in the fact that his pieces have been brilliant without being difficult. This description would perhaps apply to the fantasia on *Il Trovatore*; but the piece based upon *Mosè in Egitto* is by no means easy; indeed, it almost suggests comparisons with the celebrated fantasia by Thalberg. The "Scotch Airs" which the writer has selected are "Charley is my Darling," "Ye Banks and Braes," and "The Blue Bells of Scotland" (an English air, by-the-by). "Le Bivouac" is a composition in Mr. Smith's more usual manner, and it pleases us, on the whole, more than either of the other three.

The Organist's Quarterly Journal, Part 32, Vol. 4, contains four new pieces, of which the first, a Minuet, by H. SMART, is by far the best. This movement will be really valuable to Dr. Spark's subscribers. Mr. W. S. HOYTE's Fantasia is somewhat awkwardly put together, and the last page is disfigured by a pair of consecutive fifths occurring in the first bar between the extreme parts. Another Minuet, by J. BAPTISTE CALKIN, Op. 90, is scarcely a happily conceived organ-piece. With different instrumentation (say as a trio for piano, violin, and cello) it would be effective. The emphatic character of the Minuet is well contrasted with the placid tone of the trio. It is, nevertheless, unfortunate that the movement should have been planned for the organ. The Andante Sostenuto, by JOHN WRIGLEY, A.R.A.M., should never have found its way into print at all, at least through the medium of the Organist's Journal. However, when we take into consideration the value of Mr. Smart's contribution, it must be admitted that the October part of the work is above the average of recent numbers.

FROM a quantity of church-music sent for review, we select the two most ambitious works upon which to make some remarks.

There is not much to be said either for or against the simpler numbers of *The Office of Holy Communion set to Music in the Key of E flat*, by S. P. TUCKERMAN (Novello & Co.), but the aimless modulations and extravagant harmonies which abound in the more elaborate portions of the work suggest a mental picture of the unhappy composer hunting over the key-board

for the "lost chord," about which Miss Proctor has raved so wildly. We feel bound to express our disapproval of such unwholesome music. It is certainly calculated to elevate neither the popular taste nor the standard of choral worship.

A setting of the Church Service (the Morning and Evening Canticles and the Communion Office), by EDWARD HODGES, Mus. Doc. (Novello & Co., and W. A. Pond, New York), has several points which recommend it to our consideration, notwithstanding the occasionally bombastic style of the music. The prevailing character of the harmonies and progressions is refreshingly diatonic, and the composer's desire to give expression to the feeling of the words is frequently, though not always, made evident. It must be owned, however, that the work has many faults—faults not merely in construction, but in detail; as, for instance, the upward movement of a 7th to the 3rd of the following chord (page 3, line 2), the unfortunate accent on the word "of," which the rendering of "The Noble Army of Martyrs" will produce, and the harsh false relation between treble and tenor at the bottom of page 8. In our opinion, the most successful portion of the "Service" is the *Trisagion*; but this is precisely that part which will be useless in English churches, where it is the custom for the choir to remain silent until the commencement of the *Sanctus*. On the whole, therefore, we think that this work is more likely to find a sale in America than in England.

Sunshine and Clouds, morceau caractéristique pour piano (Augener & Co.); *The Maid of Gascony, cantata* (Hutchings & Romer), by JOHN HART GORDON.

THE title above made use of for a characteristic pianoforte piece recalls a story of Hood's (?), about a delirious patient whose malady takes the form of imagining that he is fiddling. He explains that such and such a passage indicates the beauty of the driving clouds and the bright colour of the sky. To this his nurse, a Quaker, demurs with the reply: "Friend, thee canst not fiddle blue." To demolish this Quakerish assertion seems to have been Mr. Gordon's aim. To a certain extent he may be credited with success, but at the same time it cannot be said that his sunshine is very brilliant or his clouds very gloomy. His picture seems best to fit the uncertainty of an English Spring day. We could wish that there were a greater contrast between the sunshine and the clouds; but the return from clouds to sunshine is effectively brought about. In its purely musical aspect, "Sunshine and Clouds," which commences with a rather taking, but somewhat monotonous melody, heard in octaves à la Heller, will not be found unattractive as a drawing-room piece, though it cannot be said that it is in any way remarkable for novelty of construction or treatment, or that it lies very gratefully for the instrument.

After displaying some poetical feeling in a pianoforte piece, it is disappointing to find Mr. Gordon but too often showing disregard for dramatic truth in his more pretentious cantata, *The Maid of Gascony*, the text of which is taken from "The Blind Girl of Castel-Cuille" and other poems by Longfellow. To quote a single instance of this disregard: the words, "While the bride with roguish eyes, Sporting with them now escapes and cries," are set to a recitative, which is followed by a ritornello of eighteen bars of a waltz measure, before we are told what it is that she cries, viz., that "Those who catch me, married verily this year shall be." This cantata, which consists of seventeen numbers for solo voices, concerted pieces, choruses, &c., was probably designed for the use of choral societies on the look out for something new, but not too new in style, to practise. As being generally fluent and tuneful, and offering no extreme difficulties in the choral parts, to such it may fairly be recommended. But a due presentation of the principal soprano part will require a singer with an extended compass of voice and of high attainments.

Music to the Story of "Little Snowdrop" (Schneewittchen), by
CARL REINECKE. Op. 133. Augener & Co.

THE story of "Little Snowdrop," familiar to readers of the English version of Grimm's tales, under the title of "The Magic Mirror," has here been thrown into a semi-dramatic form, with a

view to its serving for musical purposes. The dramatic or lyrical portion of the story, by Friedrich Röber, has been set to music for soprano and alto solos, with chorus of female voices and pianoforte accompaniment. The narrative portion, or accompanying words (according to the title-page), which are intended to be declaimed, are from the pen of W. H. Grove. The English version, which reads much more like an original poem than a translation, and for which the Rev. J. Troutbeck is responsible, betokens the practised hand and cultivated mind of its adapter, as well as a warm sympathy in the fulfilment of a by no means easy task. Herr Reinecke's share of the work consists of eleven numbers, viz., two songs for Snowdrop (soprano), two songs for the Dwarf Tom (mezzo-soprano), five choruses, and two pianoforte pieces, viz., a march and an intermezzo (solo or duet). By its freshness and tunefulness, by its characteristic truthfulness and neatness of construction, Herr Reinecke's music is sure to please both amateurs and professors alike. Though hardly suited for performance on a grand scale, it might fitly find a place at concerts given by institutions in which ladies' voices preponderate. Nowhere would it be heard to better advantage than at a chamber concert of the students of the Royal Academy of Music. In ladies' colleges, where music forms part of the "breaking up" festivities, as well as in private circles, it will be found invaluable, and that not alone on account of the scarcity of concerted works for female voices obtainable.

SONGS.

Donald Blain, a Scotch song, and *Bel Amour*, a pastorella by J. L. MOLLOY (Cramer & Co.), may both be commended for their tuneful and refined character, no less than for their singableness. Beyond its title, there is nothing very Scotch about the first-named, at least, in the way of tonality. The sudden change from $\frac{3}{4}$ time to $\frac{2}{4}$ time has a happy effect, but we cannot but think would be happier still were the change from common to $\frac{2}{4}$ time, as thereby several instances of false declamation of the words might be avoided. As the works of a song-writer who has met with some acceptance in drawing-room circles and at ballad concerts, one cannot but regret to notice an occasional haziness in the manner of Mr. Molloy's accompaniments, which seems to point to a want of scholarship.

Fairer than Morning (Beatrice), by CRO PINSUTI (J. Williams), an English adaptation of Dante's sonnet commencing "Tanto gentile," would have gained in value had the Italian text, to which probably it was originally written, been printed alongside with the music, instead of only on the inside of the title page. Though of some extent and pretension, it offers nothing new for comment. The best that can be said of it is that, beginning by no means promisingly, it improves as it goes on, and that as the work of an eminent professor of the voice, it will be found useful by singing-masters for teaching purposes, especially on account of the variety of the marks of expression introduced.

Concerts, &c.

CRYSTAL PALACE.

THOUGH the programme of the fifth concert contained no absolute novelty, Raff's "Lenore" symphony, No. 5, in E (Op. 177), which had not been repeated at these concerts since its production here in November, 1874, must have been heard for the first time by many among the audience. Though surprise has often been expressed that Herr Raff should have made choice of so ghastly a story for musical illustration as that detailed in Bürger's ballad, objectors should bear in mind that the greater portion of his work is devoted to picturing the happiness of Wilhelm and Lenore's early love, in the preface with which he has so poetically complemented the horrors of the ballad: "Unpleasant as are the emotions excited by its latter portion, in spite of the interest of its musical treatment and the beauty of the hymn of angels with which it concludes, none will deny the pleasurable sensations and excitement which the bright and passionately expressive quality of the first three movements give rise to. Listening for the second time to Mr. Mann's superb rendering of this remarkable work, which was now brought forward in deference to the expressed wishes of many of the seat-holders, one could not but feel surprised that a repetition of a work which on

its first hearing at once made its mark, should have been so long deferred, as well as that we should still be left in the dark in regard to so many works of a composer who has now attained his "Op. 200," if, indeed, he has not already gone beyond it. The famous Polish violinist, Henri Wieniawski, came forward with Beethoven's concerto. Extraordinary as are his technical attainments, we could not but feel that he lacks the breadth and dignity of style which a due presentation of this monumental work imperatively demands, and which Professor Joachim and one or two others have accustomed us to expect. The overtures were Schubert's *Alfonso und Estrella* and Dr. Sullivan's "Di Ballo;" the one composed in 1823 for an opera which was not produced on the boards until a quarter of a century after Schubert's death, and the other written for the Birmingham festival of 1870. The vocal music was contributed by Miss Mary Davies and Mr. Barton McGucken. The lady was heard in the air "O Liberty" (with cello obbligato, Mr. Reed), from Handel's *Judas Maccabæus*, and in a couple of songs by Rubinstein and Bennett; the gentleman, who has recently returned from his studies in Italy in the possession of a tenor voice of a remarkably pleasing quality, made a very favourable impression by his artistic rendering of the romanza "Sublime Cor," from Gomes's *Salvador Rosa*, and the serenade, "Wake! my Love," from Loder's *Night Dancers*.

The sixth concert commenced with the overture to Professor Macfarren's oratorio, *The Resurrection*, composed for the late Birmingham festival. The text of *The Resurrection*, compiled by Mr. E. G. Monk from the 20th chapter of the Gospel according to St. John, treats of the coming of Mary, Peter, and John to the sepulchre on the morning of the resurrection; the appearance of the Saviour to Mary Magdalene; his address to her; his appearance to the disciples; the incredulity of Thomas, with the test that converts his doubt into belief; and the sequel—that belief in Jesus is tantamount to salvation. The overture, we are told, was suggested by, though with no pretension to depict, the two preceding chapters of the same Gospel, which comprise all the incidents from the betrayal of Jesus by Judas Iscariot to his burial by Joseph and Nicodemus. Whatever be its musical merit, which it would be presumptuous to determine after but a single hearing and without having had access to the score, and however suitable it may be as a prelude to the oratorio for which it was written, by reason of its solemn and sombre character, it seemed out of place as the opening work of a miscellaneous concert. Another work, in every way a remarkable one, and heard now for the first time in England, was Tchaikowsky's overture to *Romeo and Juliet*. The programmatist [E. P.] remarked: "The work is evidently 'programme' music throughout; but the mental impression produced by any musical phrase depends so much upon the hearer, that, as the composer has given us no clue to his intentions, it will be better not to hazard conjectures on the subject, but to leave every one to draw his own conclusions," and accordingly confined his remarks to its purely musical aspect. We can easily understand the difficulty he must have felt, for after hearing the work played, and after several readings of the score, we have come to the conclusion that M. Tchaikowsky has aimed at no more than depicting in general terms the fate which hung over "a pair of star-cross'd lovers," born of two noble houses at variance with each other,—

"The fearful passage of their death-marked love,
And the continuance of their parents' rage,
Which, but their children's end, nought could remove."

The fate by which the two families of the Montagues and Capulets were pursued, their discords and contentions, and final reconciliation, together with the love passages between Romeo and his Juliet, are easily traceable; but of the ball-scene, the famous Queen Mab passage, Juliet's funeral—of which Berlioz has made so much in his *Sinfonie dramatique* on the same subject—and the deaths of the lovers, &c., there is not an inkling. It therefore by no means seems to us to have been M. Tchaikowsky's aim to reproduce in music the various incidents of Shakespeare's tragedy. Hence, perhaps, the fact of his modestly entitling his work an "overture" rather than a "symphonic poem"—an appellation which, on account of its ample development and symphonic proportions, he would have been fully justified in adopting. It is just one of those works which, though clear but unusual in form, by its striking originality, the complicity of its orchestration, and the strange sequence of its tonalities, is sure to fail in its due impression upon a first hearing even by a musically educated audience. An early repetition of it is therefore much to be desired. Mme. Arabella Goddard, on this the first occasion of her appearance here since her return, met with a reception, the warmth of which was only exceeded by that evoked by her rendering of Mendelssohn's concerto, No. 1, in G minor, which she gave with a dash and a spirit quite as unprecedented on her part as the speed with which she took the last movement. Glad as one could not but be to note this accession of animation, one could not but remark with regret an occasional want

of clearness, arising from an overdue use of the pedals. The symphony was Mozart's "Jupiter," which was given with as much care and precision as if it were a new work being played for the first time in the presence of its composer. The vocalists were Miss Anna Williams and Sig. Bettini. The lady was heard in the air, "If guiltless blood," from Handel's *Susanna*, and in a song by Mendelssohn; and the gentleman in the aria, "Salve! Dimora," from Gounod's *Faust* (violin obbligato, Mr. Watson), and in Rossini's tarantella, "Gia la luna," which so charmed the audience that he was recalled, and substituted for it Palladihe's much street-whistled song, "La Mandolinata."

The following Saturday afternoon was devoted to performing Handel's serenata *Acts and Galatea*, which was given with Mozart's additional accompaniments. The principal vocal parts were well sustained by Miss Catharine Penna, Mr. Skakespeare, Mr. Guy, and Sig. Foli. We could not but think, however, that the lady, in spite of her artistic attainments, was overweighted in the part allotted to her. Mr. Guy, as Damon, especially distinguished himself. From the fact that the chorus did not muster in such strong force as on a recent occasion for Gade's *Erl-king's Daughter*, it may be inferred that they are tiring of Handel. It is, however, in Handel's music that they are most at home, and it may be said that those who put in an appearance—and there were fully enough—acquired themselves with steadiness and precision.

By no means the least pleasing feature of the eighth concert was Mlle. Anna Mehlig's magnificent rendering of Henselt's pianoforte concerto, in F minor, Op. 16, which had only been heard here on one previous occasion, in 1873, when it was played by Mr. Oscar Beringer. This concerto of Henselt's, composed before he was nineteen, and the only one he has published, is not only a miracle of pianism, but at the same time is remarkable for its nobility of character, and tellingly effective. For a long time it has been regarded by pianists as technically the most difficult of concertos—hence the rarity of the occasions on which it has been heard. It may be confidently asserted that it still remains so. The difficulties it presents, however, are well worth conquering. Mlle. Mehlig seemed to make light of them, playing throughout in a manner which left no doubt of the perfection of her technical attainment, or of the genuineness of her artistic musical feeling. Had she now come before us for the first time, this performance alone would have stamped her at once as a pianist of the very first grade. That she met with the very warmest recognition on the part of the audience need hardly be said. The only actual novelty on the programme was a work by J. Raff, entitled, "Eine feste Burg ist unser Gott: overture to a drama from the Thirty Years' War," Op. 127, and now heard for the first time in England. Luther's grand old hymn has been so frequently and so variously treated by composers—to mention only Bach in his "Reformation" cantata, &c., Mendelssohn in his "Reformation" symphony, Meyerbeer in *Les Huguenots*, Nicolai in his Festival overture—that one cannot but regret that it should have been again made the basis of a composition. In the absence of any further explanation than that afforded by its title, it is impossible to say what is the intention of this overture. It has been suggested that it is intended to depict the struggle between the old and the new faith, in which the latter, from the use made of the great Reformer's hymn, seems to triumph. But as Raff was brought up in the tenets of the Roman Catholic religion, this seems a very unlikely hypothesis. But whatever its intention, it must be confessed that it is a work more interesting from a scholastic point of view than musically satisfactory. The remaining orchestral works were the overture to Rossini's *Semiramide*—which would have been more in place at the end than at the beginning of the programme—and Beethoven's symphony, No. 4, in B flat, which on account of its bright and cheerful character, and its many surprises, is always a pleasure to listen to. The vocal music was contributed by Mlle. Sophie Löwe and Sig. Foli. The former was heard in the air, "My Father," from Handel's *Hercules*, and in a couple of songs by Brahms and Raff. The latter made a judicious choice of the aria, "Se pel rigor," from Halévy's *La Juive*, which admirably suits his voice and style; but his second song, "I fear no foe," by Pissuti, seemed better suited for a "penny reading" than for a high-class concert.

MR. WALTER BACHE'S PIANOFORTE RECITAL.

At his fifth annual recital—but which with more etymological correctness might have been announced as a concert, seeing that he was assisted by Mrs. Beesley, Miss Anna Williams, Mr. Maybrick, and Mr. Dannreuther—Mr. Bache, as usual, came forward with a well varied and interesting programme. In the strictest sense of the term, however, it was a genuine recital, seeing that all the instrumental pieces were played from memory, and, we may add, with something more than unflinching correctness. Mr. Bache was

heard alone in Liszt's transcription of Bach's prelude fugue (for organ), in B minor; in Chopin's Berceuse, Op. 57, Second Impromptu, Op. 36, and valse, Op. 64, No. 3; in a couple of études by Liszt; in Henselt's "Danklied nach Sturm," Op. 5; Volkmann's "Blumenstück," Op. 21, No. 3—one of the most charming of the "Visegrad" pieces; Weber's "Un momento capriccioso," Op. 12; and lastly in Beethoven's sonata in A flat, Op. 110. With Mrs. Beesley he was associated in Liszt's poème symphonique, "Mazeppa" (d'après Victor Hugo), arranged by the composer for two pianofortes. This remarkable work was originally composed for full orchestra, and in this form Mr. Bache promises a performance of it at his forthcoming annual concert in February next. There was, therefore, good reason in introducing it as a duet, with a view to familiarising hearers with it beforehand. Its performance by Mrs. Beesley and Mr. Bache, from memory on the part of both, was a marvel of duet playing. Even in this shape it proved strikingly effective. Recalling the stir which it made among musicians on the occasion of its first performance in Leipzig, under Liszt's direction, some twenty years ago, we cannot but look forward with interest to hearing it played by an orchestra for the first time in England. The vocal music included three two-part songs, Op. 6, by Peter Cornelius, severally entitled "Liebesprobe," "Der beste Liebesbrief," and "Ein Wort der Liebe." This was the first time, we believe, that the name of Peter Cornelius has graced an English programme. Sung to Mr. Dannreuther's accompaniment by Miss Anna Williams and Mr. Maybrick, with a finish which testified to the excellence of Mr. Bache's "coaching," their charming character must have impressed many with a desire to know more of a composer who has long been esteemed in Germany, and whose premature death in 1874 has been so much deplored.

THE first Chamber-music Concert of the present term given by the students of the Royal Academy of Music, under the direction of Mr. Walter Macfarren, took place in the new concert room of the institution on the 11th ult. The compositions by present students brought forward included an allegro con brio, in F (MS.), for pianoforte, violin, and violoncello, by T. A. Matthay; a part song for female voices, "Her eyes the glow-worm lend thee," by Frances Thomas; a song, "To Aimée," by A. Jarrett; and an anthem, "I will magnify Thee, O God," by A. Luton. An orchestral concert is announced to be given at St. James's Hall on Saturday evening, the 2nd inst.

MONDAY AND SATURDAY POPULAR CONCERTS.

THESE pleasant and instructive entertainments, which, under the able direction of Mr. S. Arthur Chappell, have attained a world-wide notoriety, entered upon their nineteenth season at St. James's Hall, on the 6th ult. The opening concert (the 558th) commenced with a fine performance, by MM. Straus, L. Ries, Zerbin, Lazarus, Wendtland, Winterbottom, Reynolds, and Piatti, of Schubert's Octett, which, heard here now for the fourteenth time, has attained a popularity which from the first was never doubtful. Miss Agnes Zimmermann was the pianist, making choice of Mendelssohn's prelude and fugue, in E minor, Op. 35, No. 1, for her solo. Excellent as is her technique, we could not admire her affected reading of Mendelssohn's fugue, in the first six bars of which she introduced almost as many changes of tempo. In the preface to his edition of Bach's "Chromatic Fantasia," Dr. von Bülow points to the fulness and minuteness of the marks of expression given by Mendelssohn in this fugue, the treatment of which he holds up as a model for fugue playing in general. So completely are the composer's intentions here made manifest, that any deviation from them cannot be otherwise regarded than injudicious and out of place. Miss Zimmermann was subsequently heard in Beethoven's sonata in G minor, Op. 5, No. 2, with Sig. Piatti, and—thanks partly perhaps to the influence which this inspired and inspiring artist always seems to exert over his co-adjutors—to much better advantage. Mlle. Redeker, who by her fine voice, artistic style, and good taste, appears to have established herself as a vocalist of the first class, contributed songs by Schubert ("Aufenthalt"), Franz ("O danke nicht für diese Lieder"), and Lassen ("Der Frühling"), of which the last-named pleased so much that she was called upon to repeat it, but gave in its stead the same composer's "Ich hatte einst ein schönes Vaterland." Haydn's string-quartet in c major, Op. 64, No. 3, completed the scheme.

At the first Saturday concert Miss Agnes Zimmermann was again the pianist, when by her fine performance of Schumann's "Études Symphoniques" she seemed to show that she has more sympathy for this composer's music than for that of Mendelssohn. The concerted music, including Mendelssohn's quartet in E flat, Op. 44, No. 3, and Schubert's pianoforte trio, in B flat, Op. 99, was again

led by Herr Straus, who also came forward with a romance, by Max Bruch, for violin with pianoforte accompaniment.

On the following Monday Mme. Norman-Néruda, whose health, we regret to hear, will not permit of her passing the winter in England, was the leading violinist. The programme opened with Schumann's delicious quartett in A minor, Op. 41, No. 1, which, seeing that this was the tenth time of its performance at these concerts, may now fairly be regarded as an established favourite. Played as it was with immense spirit and exquisite finish, listening to it was indeed a real delight. Mme. Norman-Néruda was heard to no less advantage, with MM. Hallé and Piatti, in Schubert's trio in E flat, Op. 100, which it must have been interesting to many to hear so soon after its companion work in B flat introduced at the previous Saturday's concert. Mr. C. Hallé, who chose for his solo Beethoven's sonata in F, Op. 10, No. 2, must have astonished some of his pupils by the extraordinary and (as it seemed to us) unnecessarily rapid pace at which he took the last movement—a mode of procedure calculated to deter many from attacking a work which, at a less exaggerated pace, comes well within the means of amateur players of average attainments. Mlle. Sophie Löwe was the vocalist, and contributed songs by Beethoven and Rubinstein. The concluding quartett was Haydn's in F major, Op. 50, No. 5.

At the following Monday concert Mr. Hallé, with Mme. Norman-Néruda, M. Zerbini, and Sig. Piatti, came forward, for the first time here, with Brahms's quartett, in C minor, for pianoforte, violin, viola, and violoncello, Op. 60. This is one of Brahms's profoundest works in this class, and therefore not easily to be appreciated on a first hearing. Though we can easily believe that it is one which improves upon nearer acquaintance, we cannot but think that it must be long before it comes to be as generally liked as his two previous essays in the same direction. It was, however, loudly and pertinaciously applauded by a strong minority among the audience. Nevertheless, we could not but regard this rather as a demonstration in favour of a more frequent introduction of new compositions than as evoked by admiration for the work itself. For his solo Mr. Hallé made choice of Schubert's sonata in A major (posthumus). For the eighteenth time Sig. Piatti came forward with Boccherini's sonata in the same key, and, on being recalled, gave Schumann's "Abendlied" in addition. Mr. Shakespeare was the vocalist. His songs, which he gave with much artistic finish and feeling, were the air, "The Lord is very pitiful," from Sir Julius Benedict's oratorio, *St. Peter*, and Schubert's "Trockne Blumen" and "Die böse Farbe," which latter he gave in German. The Haydn quartett, with which it seems to have become a rule to conclude these concerts, was that in E major, Op. 77, No. 1.

HERR HERMANN FRANKE'S CONCERTS.

In the course of the past month a series of four Chamber-music Concerts were given at Langham Hall by Herr Franke, a violinist who has now for some time been resident among us, and of whose playing we have on more than one occasion had to make honourable mention. The ostensible object of these concerts has been the production of new compositions; but with the single exception of an octett by Raff, it cannot be said that any work has been brought forward which had not been previously heard, either at the Monday Popular Concerts, at Mr. C. Hallé's recitals, or at Mr. Conen's concerts of modern music. Though the selection of works could only, therefore, be regarded as comparatively new, as all were first-rate, no possible objection could be taken to it, except upon the grounds that too much rather than too little was attempted. Among the newest and most important of the works performed, it must suffice to mention F. Kiel's quartett in A minor, Op. 43, for pianoforte and strings; Rubinstein's sonata, in D, Op. 18, for violoncello and pianoforte; Brahms's string-sextett, in B flat, Op. 18; the same composer's quintett, in F minor, Op. 34, and his quartett, in C minor, Op. 60, both for pianoforte and strings; and Johan S. Svendsen's octett, in A major, Op. 3. Herr Franke has been assisted by the following artists: MM. van Praag, Klein, and Carl Weber (violins); Hollander and Glover (violons); Daubert and Pettit (cellos); Miss Richards, Mme. Hass, Mr. Oscar Beringer and Mr. Walter Bache (pianists); Mdlle. Sophie Löwe, Mdlle. Redeker, and Mr. Barton McGucken (vocalists). That as yet the performance of the concerted pieces has reached that uniform point of excellence which we are wont to expect in quartett playing cannot be said, nor where so much has been attempted was perfection to be expected. But with so strong a phalanx of artistic talent at command, we cannot but think that Herr Franke and his associates with time and perseverance and with more frequent opportunities of practising together, will succeed in attaining the desired end. The intention is good, and the will seems to be there. We are glad to see, therefore, that Herr Franke has announced a second series of three similar concerts to be given during January.

Mr. F. E. GLADSTONE gave an organ "recital," before a large audience, at the Bow and Bromley Institute, on the 18th ult. On being recalled (for the second time), after playing a prelude and fugue of Bach's, he acknowledged the compliment by playing another fugue.

THE CHAMBER-MUSIC CONCERTS, which last year took the place of Mr. Henry Holmes's "Musical Evenings" at the residence of Mr. Henry Holiday, Oak Tree House, Branch Hill, Hampstead, have been resumed there under the direction of Mr. Henry Holmes, assisted by Messrs. F. Amor, A. Burnett, W. H. Hann, Pezze, and E. Dannreuther. The remaining three concerts will take place on the following Wednesday evenings—December 13, January 10, January 24.

Mr. E. DANNREUTHER has resumed the Chamber-music Concerts instituted by him last season, at his residence, 12, Orme Square, principally for the production of concerted works for pianoforte and wind instruments. His scheme includes a number of important and rarely-heard works by Beethoven, Brahms, Chopin, Grieg, Liszt, Raff, Schubert, Schumann, and Weber; his co-executants being MM. Kummer (violin), Stehling (viola), Daubert, Lasserre, and Pezze (celli), Dubrucq (oboe), Clinton (clarinet), Wendtland (horn), and Wotton (bassoon).

Musical Notes.

MR. CHARLES H. SHEPHERD, A.R.A.M., has been appointed organist and choirmaster of St. Thomas's Church, Newcastle-on-Tyne.

EUGÈNE D'ALBERT, Minnie Eliza Webbe, Eva P. Pidcock, and Hélène Heale have been appointed Royal scholars of the National Training School for Music.

HERR GÜTZ, whose first opera, *Der Widerspänstigen Zähmung* (*Taming of the Shrew*), has met with such a wide success in Germany, has completed a second, *Francesca da Rimini*, which is to be brought out at Mannheim early next year.

ANTONIO TAMBURINI, the last survivor of the famed quartett—Grisi, Rubini, Lablache and Tamburini—died at Nice on the 8th ult. He was born at Faenza, in the Papal States, on the 28th of March, 1800.

THE death of Henry Philips, who thirty years ago was highly esteemed as a bass-barytone singer both in opera and oratorio, is recorded to have taken place at Dalston on the 8th ult., in the seventy-sixth year of his age.

A CORRESPONDENT suggests that music should be printed in silver or gilt characters upon a dark ground, similar to the lettering on the binding of books, as a preventative to the defective sight from which nearly all musicians suffer, and which probably arises from the over-much reading of music as at present printed.

WE desire to call the attention of our readers to a letter in another column appealing for aid in behalf of Haydn's two grandchildren, the sisters Polcelli, who are still living at Buda-Pest, but being, on account of their great age and infirmities, incapable of earning a livelihood for themselves, are in a destitute condition.

MEMBERS of, and subscribers to, the Philharmonic Society will be glad to learn from a letter in another column, officially addressed to us by the Secretary, that the fear, which at one time was entertained, that the operations of last season would result in a deficit of at least £1,000, has turned out to have been unfounded.

MESSRS. HODGE AND ESSEX, the agents for the sale of the "Estey" American organs, opened their new show rooms in Argyll Street, on the 11th ult., with a soirée, at which Mr. Augustus Tamplin did good service in exhibiting the tone and capabilities of the instruments. Vocal and instrumental pieces were also contributed by Mdlle. Liebhart, Mdlle. Redeker, Herr Wilhelmj, Herr Niemann, and other artists.

THE REV. J. TROUTBECK has been denounced as an unblushing plagiarist by more than one of the German musical papers, in consequence of his name appearing as "translator and adapter" upon the title-page of Messrs. Novello, Ewer, and Co.'s edition of Bach's cantata, "O ewiges Feuer," the musical arrangement of which Herr Robert Franz, in a letter addressed to *Die Tonkunst*, maintains is identical with that previously put forth by him, and published by Leuckart, of Leipzig, in 1871. In justice to Mr. Troutbeck it should therefore be stated that he is only to be held responsible for the translation of the words and their adaptation to Bach's vocal parts. For the appropriation (if such it is to be deemed) of Franz's arrangement of the accompaniment he certainly is not to be held accountable.

FROM a prospectus forwarded to us we learn that one of the main objects of the St. Matthew's Choral Society, Brixton, conducted by Mr. Geo. Shinn, is "to promote a finished style of singing by endeavouring to cultivate and improve the voice, thereby obtaining a better quality of tone than is usually acquired." When we consider that the majority of the members of most amateur choral societies have neither sought to cultivate their voices or to read music systematically, we cannot but think that this is a mode of procedure which might be more widely adopted with advantage.

At the annual general meeting of the Edinburgh University Musical Society held last month, it must have been a great satisfaction to the president, Professor Sir Herbert S. Oakeley, to be able to state that during the last five years the number of members has risen from 64 to 227, no less than it must have been agreeable to hear it stated by Principal Sir Alexander Grant that among all the associations connected with the University of Edinburgh there is none more important as a subsidiary branch of education than the Musical Society.

THE FLORENTINE QUARTETT party, presided over by Herr Jean Becker, have offered prizes of a thousand marks (£50) each for the best string quartett and the best pianoforte quartett. Competition is open to composers without regard to their nationality; the only restriction being against works which have already been printed or performed in public. Dr. Johannes Brahms and Herr Robert Volkmann have undertaken the task of adjudication. Manuscripts (score and parts), endorsed with a motto and accompanied by an envelope similarly endorsed, and containing name and address of composer, may be forwarded until March 31, 1877, to Herr Musik-director, Jean Becker, per adresse Ernst Nötling, Mannheim.

THE MUNICIPALITY OF PARIS has offered a prize of 10,000 francs for the best symphony with solos and choruses. From the *Journal Officiel* of Oct. 31 we learn that competition is restricted to French composers, and that works written for the theatre or the Church, or of a political character, will be deemed ineligible. As models for imitation Bach's *Matthäus-Passionsmusik*, Handel's *Messiah* and *Alexander's Feast*, Haydn's *Seasons*, Beethoven's Choral Symphony, and the programme-music of Berlioz and Félicien David are recommended. A wide discretionary power is therefore left to the competitors. The jury is to consist of twenty members, of whom half are to be chosen by the Prefect of the Seine and half by the competitors. The successful work, it is intended, will be performed at a musical festival to be organised in connection with the projected International Exhibition of 1878.

TO CORRESPONDENTS.

C. L.—We cannot undertake to review or pass judgment upon manuscript compositions.

F. B. (Acton).—At Eton, Harrow, Rugby, Marlborough, and other of our public schools, ample provisions are made for instruction in music, both vocal and instrumental, but it is not made compulsory. Reference to Mr. Hullah's fourth report on music in our training colleges for national schoolmasters (contained in our last issue), and to those of former years, will show what is being done in this direction.

All communications respecting Contributions should be addressed to the Editor, and must be accompanied by the name and address of the writer, as a guarantee of good faith.

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